The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JUNE 4, 1919 PRICE TEN CENTS

THE NATIONAL THEATRICAL WEEKLY

Live Songs Live Singers Are Singing!

STORY BALLAD WITH WONDERFUL MELODY

WHEN I MET YOU

By
PAUL B. ARMSTRONG
and
F. HENRI KLICKMANN

WHEN I MET YOU
Lyric by
PAUL B ARMSTRONG
Music by
F. HENRI KLICKMANN
CHORUS Small notes (Alto) ad lib.
"I've seen the Ros - es of Pic-ar - dy I've seen the Pop - pies of Flanders' Field
I've seen the Sham - rock of Er-in's Isle, I've seen the Lo - tus that on - ly
Egypt can yield, I've seen the sun - set in pur-pling skies, I've seen the love - light
in mother's eyes I've seen the wood - land the brook the heavens of blue
But they all fad - ed away like a dream When I met you I've seen the you
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FASCINATING WALTZ SONG SENSATION

WHEN YOU HOLD ME IN YOUR ARMS

By
GEO. BUCHANAN
and
F. HENRI KLICKMANN

WHEN YOU HOLD ME IN YOUR ARMS
Lyric by
GEORGE BUCHANAN
SOLO or DUET
Music by
F. HENRI KLICKMANN
Sweet - heart, when I gaze in - to your eyes, See the love I prize, then
life is par - a - dise, Sweet heart, when you smile, then life is gay,
Gone are skies of gray, and Na - ture seems to say, "I love you!" Sweet - heart,
when you whis - per soft and low That you love me so, then
sweet con-tent I know; Heav'n is near and life is dear
When you hold me in your arms arms
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ONE TERRIFIC HIT! DREAMY, HAUNTING WALTZ SONG SUCCESS

SWEET HAWAIIAN MOONLIGHT

GREAT FOR SOLO OR DUET
GREAT FOR DUMB ACTS
USED BY RATH BROS.

GREATEST JAZZ SONG EVER WRITTEN

YOU CAN HAVE IT, I DON'T WANT IT

BY MAY HILL, CLARENCE WILLIAMS AND ARMAND J. PIRON

WATCH THIS SENSATION

WEEPING WILLOW LANE

READY IN TWO WEEKS
REMARKABLE WALTZ SONG

Wan - d'ring where the weeping willows grow, Dreaming there of days you loved me so; Weep-ing wil - lows too, dear, They just weep for you, dear.
Nev - er-more will you come back to me, Still, dear, in my fond-est mem-o - ry, You and I are stroll-ing once a - gain Down in weep-ing wil-low lane.

GREAT NOVELTY BALLAD

I WOULDN'T DO IT FOR ANYBODY BUT YOU

FOR SINGLES OR DOUBLES

RIOTOUS COMEDY SONG

OH LADY, STOP ROLLING YOUR EYES!

LOTS OF BUSINESS IN THIS

CHICAGO **McKINLEY MUSIC CO.** 145 W. 45th St., NEW YORK

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CAMP CIRCUIT TO QUIT JULY 1

NO FURTHER NEED FOR SHOWS

The Army Circuit of camp theatres will cease to exist as such on July 1, when the offices which have been maintained in the New York Theatre Building will be given up and the booking of shows on anything approaching a large scale cease.

This abolishment of the booking offices is due to the fact that the need for entertainment in the camps is rapidly becoming nil, many of the cantonments now being practically empty for days at a time. Even when they are filled, though, the chance of packing a theatre is very slight, officers say, for the men who are sent to them now are mostly all to be mustered out, and their thoughts are on other things than entertainment. The greatest show in the world to them is to see their discharge papers.

Harry Stubbs, who has had charge of the booking of shows, sent in his resignation some time ago, but will remain in an advisory capacity until the office is closed. Early this week, he stated that he intended taking a full year's rest before entering any new business.

Arrangements have been made, however, for the furnishing of shows to any camp that may wish such at any time. Near New York, there will be five camps in operation—Upton, Dix, Merritt, Mills and Stewart, at Newport News. Should any of these wish entertainment, the officers have been instructed to communicate with J. R. Banta, manager at Camp Merritt, who will arrange to give them what they want. He will have charge of those five camps. Such camps as will remain open in the South or Southwest, and find themselves in the same predicament can buy a show from either the Keith time, booked by Jules Delmar, or from the Interstate time. It is not expected, however, that there will be much of a demand.

Since the shows have been finishing the circuit, there has been heard considerable complaint regarding the percentages paid to different managers, some stating that Freeman Bernstein, George Sammis and Bob Martini, have been getting a larger split than the rest. It was even stated that they were given 80 per cent. of the gross, while other managers had to be content with 70. When Bernstein was asked about it he said:

"Sure I did. I got mine, kid, and I'm gonna keep it, and they can yell their heads off. It's all over now. In two weeks I'll be on my way to South America to put out a show. And I'll get mine there, too, see. That's me."

Other complaints heard referred to the guaranteeing of some shows and not of others, which placed certain managers at a considerable disadvantage. It is probable that, if the circuit were to be operated next year these complaints would have to be investigated and some means found to make them unnecessary in the future. But, as Bernstein says, it's all over now.

HAD THE WRONG MURRAY

How Mae Murray's bank account in the Harriman National Bank was attached through an erroneous conflict of names in a judgment creditors proceeding was revealed last week when Nathan Burkan, her attorney, made a motion in the City Court to vacate the attachment.

According to the motion papers, The Packard Twin-Six Auto Hiring Company obtained a judgment for $60 against Marion Murray, said to be an actress. The suit was brought to recover money due for auto hire, and when the judgment was not paid, the attorney representing the plaintiff, being erroneously informed that Mae Murray was the real defendant, started supplementary proceedings in the City Court against Mae Murray and obtained a third party order from the court directing the Harriman National Bank not to pay out any money belonging to Mae Murray.

However, the affidavit submitted by Mae Murray in support of her motion to dismiss the proceeding convinced the attorney for the plaintiff that he was proceeding against the wrong party, so the matter, as far as Mae Murray is concerned, has been dropped.

SPANIARDS GOING INTO CORT

A season of Spanish musical shows will be inaugurated at the Cort Theatre, opening June 16, two days after "The Better 'Ole" finishes its seven months' stay at this house and moves to the Booth Theatre.

The Spanish Opera Company, recently organized, which is headed by L. Mosquera, formerly one of the heads of the defunct Spanish Players Company, which played at the Park Theatre six weeks ago, has leased the Cort Theatre for the summer and will present Spanish musical shows there under a partnership arrangement with John Cort.

The title for the first show has, as yet, not been chosen by the Spaniards, but it became known last week that the play is practically all set, the cast consisting for the most part of players who recently appeared at the Park Theatre.

UNDECIDED ABOUT DEFENSE

The Vaudeville Managers' Protective Association, the United Booking Offices and other respondents in the Federal Trade Commission's investigation of the vaudeville situation, have not yet decided whether to enter a defense, although nearly two weeks have elapsed since the Government rested its case. Maurice Goodman, counsel for the Keith interests, upon whom fell the burden of conducting the cross-examination at the hearing, stated Monday that he had not gone through all of the evidence in the case and until he had done so he would not be able to determine whether a defense is necessary.

MAYER DENIES K. & E. DEAL

CHICAGO, June 2.—Levey Mayer flatly denies that he, J. Ogden Armour and Julius Rosenwald have purchased or would purchase Marc Klaw's interest in the Klaw and Erlanger firm. Mayer, in answer to the question concerning the reported deal said "it is a tissue of falsehoods."

Denials were also given out by Armour and Rosenwald.

THEATRICAL BUSINESS HIT BY CANADIAN BOLSHEVISM

Selwyn's "Tea for Three" in Hotbed of Unrest Near Winnipeg. Ethel Barrymore and Margaret Anglin Companies also Affected. Many Vaude. Performers There

The theatrical business last week, for the first time in its history, found itself face to face with Bolshevism.

Throughout Winnipeg, Regina, Saskatoon, Edmonton, Calgary, Victoria, Toronto and other cities in Canada a general strike has spread that is directly affecting theatres and other places of amusement. And the Selwyn office was the first to be affected. They have a company of "Tea for Three" in Canada, which is now in the strike-ridden territory, headed for the Coast. Elsa Ryan is the featured player in the show which was to have opened in Winnipeg Monday, then going to Brandon, Calgary and Saskatoon.

Travelling in advance is Mabel Ryan. She arrived in Winnipeg early last week and found local transportation, communication, light and other facilities tied up by reason of the strike situation. To bring the company on to this city, she knew would be futile, so she attempted to communicate with the Selwyn offices here. She tried to telegraph, but found the telegraphers out on strike. Then she tried to telephone, but that did her no good either, for the telephone operators were also out on strike. Finally she wrote a letter, and finding that it would not be forwarded because the mailmen were also striking, she resorted to strategy.

She went to the railroad station and explained her predicament to the conductor of an eastbound Canadian Pacific train. He volunteered to take her letter with him and mail it at the first place not affected by the strike. She gave him the letter and thanked him. And that is how the Selwyns managed to receive first hand information from the strike-ridden territory. Since then Mabel Ryan has sent another letter to the Selwyns the same way, in which she told them that the last town in which the show played was Sudbury.

Late last week the Selwyns managed to send a reply to her, instructing her to use her own judgment in the matter and jump the company to Seattle, Washington, if necessary.

Margaret Anglin, in "Billeted," and Ethel Barrymore, in "The Off Chance," with their respective companies, were booked to play Toronto last week, but when the strike situation there grew ominous, the Klaw and Erlanger offices communicated with the managers and told them to book the shows around the strike territory or else close entirely and bring the companies to New York, it being the season's end anyway.

The Orpheum Circuit theatres, located in Calgary, Winnipeg and Vancouver, are closed for the summer months, and therefore were not affected.

However, the Pantages Circuit has houses in Winnipeg, Regina, Saskatoon, Calgary, Vancouver and Victoria. According to Walter F. Keefe, Alex Pantages' New York representative, the bill at Winnipeg last week included The Comillalts, Argo and Vaci Sisters, Novelty Minstrels, Juliet Dika and Submarine F-7.

At Regina and Saskatoon the bills included Booth and Leander, Harris and Noland, Lawrence and Edwards, Revue de Luxe, Le Roy and Dresner, Primrose Minstrels.

Those booked at Edmonton were Amoros and Obey, Betty Brooks, Lots and Lots, Meyers and Weaver, Bert Melrose, Song and Dance Revue.

At Vancouver, the following acts were booked: Hall and Gulder, Vahrout and Rayner, Rucker and Winifred, Martha Russell and company, Tom Kelly, Camp Dix Jazz Band.

Those booked to play in Victoria were Alice Teday, Joe Reed, Caites Brothers and company, Race and Edge, Abrams and John. Booked for Calgary were Diaz Monks, Nadel and Follette, Cliff Clark, Leila Shaw and company, Empire Quartette, Joe Fanton and company.

MINSTRELS EARNED $60,000

Neil O'Brien's Minstrels earned a profit of $60,000 on the season, it was learned last week, playing to a total gross of $370,000 for the thirty-seven weeks the show was out last season. When the minstrel show closed for the season, May 3, in Wheeling, W. Va., Oscar Hodge, the principal owner, had practically completed forty weeks of booking with the Klaw and Erlanger office for next season, the show opening again in Poughkeepsie on Aug. 11.

This has been the most successful season ever experienced by the O'Brien Minstrels since the troupe was organized by Hodge and O'Brien in 1910. The show lost money during the first three years of its existence, but has continued to show a profit at the end of each season since 1914. O'Brien receives a share of the profits.

Last season the show carried forty-five people, but next season the troupe will be augmented by the addition of five more. Hodge managed the Dockstader show for three years, leaving Dockstader in 1910, when he organized his own minstrel show with O'Brien.

BEATS WOMEN ENTERTAINERS

SAN FRANCISCO, May 31.—Joseph Murphy, known in pugilistic circles as "Spud" Murphy, was arrested early yesterday morning after attacking and beating two women and a policeman in a cafe at Kearny and Jackson streets.

With four friends, Murphy entered the cafe. He suddenly flew into a rage and kicked Mazie Crawford, an entertainer, who was seated at a table, in the face and chest several times. He then attacked Maxine Crawford, another entertainer, with a beer bottle, striking her on the head.

Leaving the cafe Murphy started a fight with Policeman Harry Gurtler, whom he kicked in the face four times. With the assistance of Policemen Martin Porter and John Murray, Murphy was subdued and was booked at the city prison on three charges. The police did not know at the time of his arrest that Murphy had beaten the cafe girls.

N.V.A. BENEFIT RECEIPTS BREAK ALL PAST RECORDS

Six Thousand Persons Pay $75,000 to View Greatest Vaudeville Bill Ever Got Together on One Stage—Performance Run Off Smoothly

Seventy-five thousand dollars was realized from the third annual benefit performance given at the Hippodrome for the National Vaudeville Artists' Club last Sunday night. This is $15,000 more than the 1918 figure and nearly $30,000 above the 1917 mark. Six thousand persons made the Hip bulge and the overflow had to be taken care of on the stage. It was the most successful show in the history of the N. V. A.

Pat Casey staged the performance and made a good job of it. An expert in this line, he had the girls and boys up on their toes constantly, and so arranged it that no two acts of the same character followed each other.

Casey was assisted by Edward V. Darling, while Jack Lewis was official announcer. Other stage managers besides Casey were R. H. Burnside, M. Nelson and Edward Renton.

One of the artists who failed to appear as scheduled was George M. Cohan. He wired E. F. Albee Sunday from Chicago that he would be absent, through no fault of his own, and regretted it deeply, because it was a matter of personal honor with him to keep his word in these matters. His wire would have been read from the stage Sunday night, but unfortunately, it was sent to the Palace Theatre and not opened by Mr. Albee until Monday morning Cohan telegraphed:

"Regret that I will not be able to be with you tonight. Business of the utmost importance called me away. Please put me down for a gallery seat at five hundred dollars, and then please sell it again.

"Best wishes to all.

"GEORGE M. COHAN."

Cohan had arranged a new act for himself for the benefit and was eager to present it as a part of the long bill.

When Leo Carillo, star of "Lombardi, Ltd.," had finished his act, he briefly called attention to the presence of "a certain American girl," and waved toward a lower box. The spotlight was turned on the girl. "It's Elsie Janis," buzzed the audience. Carillo beckoned Miss Janis to come to the stage. But Miss Janis, who returned from France Saturday, where she entertained American soldiers for more than a year, refused the invitation. She arose and said:

"I'm not made up for this. But if I didn't have on a tight skirt, I'd get up there and shake a hoof. I'm glad to be back, and I thank you one and all."

An ovation ensued. The audience rose to its feet, paying silent tribute to the returned artist.

On this occasion, Miss Janis made her first public appearance since her return from abroad. She was the guest of honor, and was present at the invitation of Mr. Albee and Charles B. Dillingham. In recognition of her valiant army service, she has been dubbed "Captain Janis."

Receipts from the benefit will be used toward paying off the debt on the N. V. A. clubhouse, on West Forty-sixth street, and taking care of its various activities, including insurance and relief funds. The souvenir program was sold at twenty-five cents, and the proceeds, combined with the amounts received from advertisements, of which there were over 100 pages, ran up a nice total. Hundreds of members of the National Vaudeville Artists, of both sexes, volunteered as ushers and sold programs at the door. Ed. Renton had charge of the program and Joseph Sullivan, the ticket sale. Walter Kingsley handled the publicity efficiently, and Edwards Davis, president, and Henry Chesterfield, secretary of the National Vaudeville Artists, attended to the details.

The curtain rose promptly at 8.15, and was lowered at 11.30. This gives an idea of the neatness and despatch with which the affair was handled.

The show wound up the season of benefits at the Hippodrome. The foreword in the N. V. A. program declares:

"The third annual benefit performance of the National Vaudeville Artists at the Hippodrome finds the most beautiful clubhouse in America completed and occupied; the machinery of friendship between artists and managers functioning perfectly and the entire vaudeville profession in a state of prosperity and well-being never before known.

"It is truly a Victory benefit for the N. V. A., not alone because the artist has become a self-determining individual in his work, but because this organization was heavily represented in the war—no less than a thousand men wearing their country's uniform, of whom four paid with their lives the last full measure of devotion."

The opening of the new clubhouse on the night of April 28, and Mr. Albee's dedicatory address, are spoken of briefly, and the foreword closes thus:

"Mr. Albee struck the keynote of a new era in community life—an era in which the artist who gives his or her life to the vaudeville profession has a voice in stating the conditions of employment and a sure and automatic machinery for redressing wrongs and grievances.

"During the year past, as a labor of patriotic love, the members of the N. V. A. took part in over 2,000 benefits, cantonment entertainments, naval shows and military nights. Some five hundred members have gone abroad to the A. E. F. as volunteer artists in the Over There Theatre League. N. V. A. members have been heavy buyers of Liberty Bonds and generous givers to all the various funds for war work.

"In short, the N. V. A. has had a wonderful year in these times that try men's souls, for its members have proven themselves soldiers of the true fighting breed, artists ready to undergo any inconvenience and dscomfort to aid in maintaining the morale of the army and navy and forward-looking business men and women who have worked hand in hand with the managers for all the high moral and material aims of the organization.

"Patriotism, fraternal feeling, new roads to freedom in their profession, a stiffening of morale with the new clubhouse as a rallying point—all these things have occupied the N. V. A. since the last benefit. The coming year promises to be equally rich in organized effort for the common good."

Things started off with an overture by the Hippodrome orchestra, directed by Ben Roberts, leader of the Bushwick Theatre orchestra. Then Keith's Boys Band gave a concert from the stage. How those kids can play! The immense crowd then breathed a collective sigh of satisfaction and settled down comfortably in its collective seat, in anticipation of the big show.

There wasn't much of a wait. Jack Lewis, who shall be called "Hurry Up" in future, "hopped" out to the footlights and imparted the news that he would merely name each act and that there would be no long-winded speeches from official announcers, as in the past.

Bing! In came the "Yip Yip Yaphank" boys, and gave as pretty an exhibition of tumbling and all-round acrobatics as one is privileged to see in a mere lifetime.

Zip! The khaki-clad chaps were no sooner off than the Arnaut Brothers, funniest of clowns, twittered up and began their famous "loving boids" act. The program was running as smoothly as the NC-4's motor and as swiftly. The Arnauts had the audience at their tender mercy and roar after roar of laughter greeted their efforts.

Next, Howard and Clark, Joe singing his wonder-songs of long ago, "Hello, Mah Honey," and "I Wonder Who's Kissing Her Now," and Miss Clark, looking her prettiest and sweetest, chiming in with a voice like the Astor dining room fountain.

The Creole Fashion Plate fooled the bunch out front, and the overflow sitting on the stage, for they were sure he was a girl, since he wore a dress and sang soprano. Being fooled thus is delicious amusement to the ladies, and they were strangely thrilled when the boy breezed back again in he-attire and sang in a double-he baritone.

Came Jimmie Hussey, in "civvies" for the first time in months, jerkily warbling queer Yiddish songs, confidentially leaning over the customers and rocking them with mirth.

Ruth Roye, charged with personality, twiddling a bit of a shimmey, vocalizing, ending with her celebrated success, "Waiting for the Robert E. Lee," shuffling offstage to the accompaniment of hilarious handclappings.

The Rooneys, Pat, Sr. and Jr., and Marian Bent. Wee Daddie Pat, lovingly lingering upon his favorite melody, "She Is the Daughter of Rosie O'Grady"; Miss Bent coming in neatly on the duet and dance part, and finally the kiddie, in soldier togs and two gold stripes on his left sleeve, chirping "When the Fighting Irish Come Home." The littlest Rooney was one of the hits of the evening.

Harry Watson. Harry yanked a few more laughs out of the public solar plexus with his ridiculous burlesque on a prize-fighter. With the public eye on the Willard-Dempsey go, July Fourth, Watson's stunt went big.

The celebrated finger, and its owner, Irene Franklin, with Burton Green pianoing, hove into view. Miss Franklin audibly produced a war and peace ballad and a regular chorus girl screamer, calling attention to the calamity that will hit Broadway when the town goes dry, with soda water drunkards reeling out of Huyler's side entrance and candy stews lying all over the sidewalk. Miss Franklin was enthusiastically received. So was everybody. Great little show. Bring on another headliner, Jack! Let's go!

"Hello, Frisco." Cigar and all, Loretta McDermott, jazz band, here was Frisco, cakewalking around, the one and only Frisco. The jazers jazzed, Miss McDermott piped a tiny song, then Frisco frisked furiously. The crowd liked Frisco and made no secret of it.

Henry Lewis. Hen. uncorked a couple of comic ditties and chattered drolly. The audience wanted more of him, but there were many artists straining at the leash back-stage; therefore, he retired gracefully.

In cantered Eddie Cantor, excusing himself for the brief visit, saying he couldn't stay long, because the Follies (not Greenwich Village) had been rehearsing late, and he wanted to go home to the Bronx and get back next day. Eddie's was one of the briefest visits; he was only on three minutes, sang once, pulled a gag and goodbyed, all in that period. He could have stayed fifteen minutes, safely.

Blanche Ring was equally hurried. The world's most celebrated advertiser of finger rings and toe bells voiced one song and thereby disappointed program carriers. If Miss Ring had just stood around for a few minutes, she needn't have done another thing. The audience would have been satisfied.

More Follies' stuff. Savoy and Brennan made 'em screech. Up-to-the-minute observations on New York life and lammings at the chorus ladies, went across like a Yankee airplane.

Mlle. Nita-Jo rendered a French ballad in a manner artistic, and followed with "I'm Sorry I Made You Cry," in English, which was applauded just as heartily by residents of Harlem as of the Bronx. Nita Jo's reception was equal to that given any of those who had gone before and the applause resulting from her final number, a war song, in French, was thunderous.

Lew Holtz, the only entertainer heroic enough to appear in burnt cork, toted his battered guitar. He demonstrated conclusively that the ancient line about "A little nonsense now and then," is going stronger than ever. Lew's foolishments put three more cracks in the audience's laugh-shattered ribs.

With the appearance of Sophie Tucker, the evening began to take on the appearance of Wash Day. Sophie also aired a shimmey song and wobbled a bit. She has lost none of her ability as a coon shouter. The only trouble was that she left too soon.

Clark and Bergman likewise rigidly observed the rule against an appearance of more than five minutes; in fact, there were only a few who exceeded that limit, an action done unconsciously. Clark and Bergman sang harmoniously; they might have encored, but wouldn't.

The announcer said that Irving Berlin and Harry Carroll would show how they could beat up each other's songs. That sounded good. So Irvie pecked at the piano and Carroll warbled, "I'm Always Chasing Rainbows." It looked like Berlin was trying to grab off a song idea at the same time, for they didn't get along very well together. Several times, Harry grinned apologetically and stared meaningly at Berlin.

After that, Berlin sang "Oh, How I Hate to Get Up in the Morning," while Carroll accompanied him. This number went better. The couple took the encores diplomatically, politely pointing their straw Truly Warners at each other. It took a lot of thought to decide which should exit first. The difficulty was solved by Alphonse and Gaston marching out shoulder to shoulder.

Belle Baker pleased, as usual, with Jewish songs and songs not so Jewish.

Gertrude Hoffman. Those who wondered what was the advantage to be gained by sitting on the stage soon found out. Gertie won't be bothered paying a luxury tax on the clothes she wore. The color was red, too! Miss Hoffman's is one of those standard acts that should not be limited as to running time. Only she should not run so much. The stage sitters say this is the only flaw they could pick in her act. She might have stood still just a moment. Her dancing is as graceful as of yore.

From the cuticle of Miss Hoffman to the cute evening gown of Julia Arthur was quite a transition. Miss Arthur recited John Boyle O'Reilly's haunting poem, "In Bohemia," and did it well.

Emma Carus. We hereby place a little bet on Emma as the champion shimmier of the benefit. For the sake of the gaping assemblage, Miss Carus displayed the terpsichorean equivalent of the much worn—what d'ye mean, worn?—lingerie. She has perfect control. A song or two proved fetching.

Julius Tannen. As witty as they make them. It was a shame he had to go. No sooner was he warmed up than he had to cool off. Cruel world!

The Cansinos, thistledowny dancers, man and woman, were never more graceful and were among the hardest workers.

A huge slice of the "Toot Sweet" company, headed by Elizabeth Brice, went through their routine. Miss Brice and a quartet were excellent. A travesty on grand opera was accorded howlful greeting.

Leo Carillo, who came from Philadelphia to do his bit, gave an Italian's description of a baseball game. It was a treat for baseball fans.

Cecil Lean and Cleo Mayfield presented a little patter and song sketch, and drew their quota of appreciation from the pleasure-surfeited throng.

Van and Schenck gave a Jew, a Wop and an Irish song. These boys hit the bull's-eye always, and did not fail on this occasion.

As there was no other animal act in sight, Frank Tinney was selected to close the bill.

"Mr. Murdock told me he had a job for me. I knew it was a benefit," said Frank.

Tinney told of his military experience and alluded to second lieutenants as "the Fords of the army." His reception was equal to any individual hit of the show. His gag, in which he said he had seen Theda Bara fight for her honor thirty-eight times, and always come out victorious, but he would keep on going to the movies, as he had hopes, got a bigger laugh than anything on the program.

A. E. A. TO APPEAL TO U. S. IF MANAGERS WON'T ARBITRATE

Heads of Association Reported Preparing to Place Matter in Hands of Labor Department in Order to Get Discussion of Issues. Standard Salaries Suggested by Managers.

Should the Producing Managers' Protective Association flatly refuse to arbitrate its difficulties with the Actors' Equity Association, it was rumored Monday, the actors may appeal to the Department of Labor. If necessary, they say, the hand of the United States Government will be invoked to bring about the desired conference.

"This is the day of arbitration," said Frank Gillmore, executive secretary of the actors' association, "and we can not see how the managers can get out of talking the matter over with us, anyway. Such a conference, I am sure, would lead to better feeling all around."

The resolution adopted by the actors at their annual meeting at the Hotel Astor last week, suggesting arbitration, has been received by the managers. Secretary L. Lawrence Weber, of the managers association, sent a brief note of acknowledgment to Mr. Gillmore, assuring him the proposal would be submitted to the managers at their next regular meeting. The Producing Managers' Protective Association is scheduled to meet at the Hotel Claridge this week to take up the matter.

Whether the Department of Labor would consider the actors' plea is problematical, it is said. The question "Is an actor a Laborer?" would have to be determined.

Meanwhile, a plan to have the Actors' Equity Association join the American Federation of Labor is in abeyance. Obtaining a charter in the A. F. of L., it is pointed out, would assure the Thespians of arbitration.

The hitch is due to the fact that the White Rats Actors' Union some years ago was given a blanket charter by the Americans Federation of Labor, covering all amusements. Unless the Actors' Equity Association is granted a separate franchise or the White Rats perish as an organization, the newer body will not be able to secure the desired affiliation with the labor unions. A number of White Rats attended the annual meeting of the Actors' Equity Association, to which they also belong.

It is thought that Francis Wilson, President of the Actors' Equity Association, will seek to have President Samuel Gompers of the A. F. of L., revise the method of distributing franchises in the amusement field. Thus Wilson may be able to have one franchise covering the labor in the legitimate theatrical stage, given to the Actors' Equity Association, and another, comprising vaudeville and burlesque, to the White Rats. This subject, it is understood, will be brought up soon at a meeting of the Council of the Equity Association. Council was empowered at the annual meeting to order a "closed shop," providing the managers do not within thirty days consent to arbitration.

According to Frank Gillmore, Secretary of the actors, the eight performances a week clause which the players are requesting, means only that the actors want a day off every week, the same as other workers.

Gillmore stated that Mrs. Fiske, Maud Allen, George Arliss, Ethel Barrymore and John Drew have always refused to play on Sundays. None of the Frohman stars, said he, used to work on Sunday.

Gillmore admitted that in Chicago and other Western cities nine performances a week are given. If the Equity Association is successful, he asserted, the eight performances a week rule will be country-wide in its application. Under this plan companies would play only one matinee a week, without extra pay, providing they were forced to play on Sunday night. If Sunday night performances were eliminated, they would give Wednesday and Saturday matinees without extra charge.

Gillmore specified that his association never intended to have the eight performance clause apply to stock companies or popular priced attractions; they applied only to the first class companies, and there is no desire to change the stock or pop priced contract.

What the actors are asking includes:

First.—An eight performance per week clause.

Second.—That all salaries be paid on Saturday only. Many managers pay on Saturday and some on Tuesday.

Third.—If rehearsals are started and a play is abandoned even before the ten days probationary clause specified in the new equitable contract has expired, each member is to get a week's salary. Sometimes a play is rehearsed for a week, the manager pronounces it "no good," and it goes to the scrap-heap.

Fourth.—All layoffs of whatever nature, barring those under the exemption clause, such as occurring from fire, riots, accidents or an act of God, should be paid for at one-half salary.

Fifth.—If a company is laid off the week before Christmas or during Holy Week and is required to rehearse in the meanwhile, though receiving no salary, it shall receive half pay for rehearsing.

"How about the arbitration?" asked a Clipper reporter of L. Lawrence Weber, Secretary of the Producing Managers.

"Arbitration?" smiled Weber. "There's nothing to arbitrate. As we understand it, the Actors' Equity Association delivered an ultimatum——"

"But they said that the ultimatum rumor was all a mistake," interrupted the caller.

"We didn't understand it that way," was the reply. "It was an ultimatum they delivered to Mr. Savage, chairman of our Committee on Contracts."

"They say they want to arbitrate," insisted the reporter.

"Anyway," explained Weber, "the matter will be brought up at the regular meeting of our Association next week."

"We are willing to agree to the standardization idea, if the actors will agree to standardize their salaries. That is, we will pay so much per week for a star, so much for a leading man, for an ingenue, for a juvenile, and so on down the line."

Weber began to chuckle and leaned back in the swivel chair in his office in the Longacre Theatre building. "Do you think they would agree to that?" he demanded. "Do you think the stars would stand for such an arrangement?"

"If you're interviewing me," replied the reporter, "I don't mind you quoting me as saying I have my doubts."

"There you are," said Weber. "Just watch and see! You can't successfully unite an artistic profession with labor unions. If you will remember, a proposition of somewhat similar nature was brought before the Authors' League of America several years ago. Someone wanted Rex Beach, Booth Tarkington, Mary Roberts Rinehart and other writers to join the American Federation of Labor. The authors hooted at the idea. You can not standardize the arts—and that's all there is to it.

"Actors and actresses would never consent to the salary standards which go with the scheme of a union, for they do not want the financial returns, which are one reward of their art, held within arbitrary limits. I know of one actor for whom I secured work at $60 a week. It created the opportunity; his ability was recognized, and he was enabled to obtain a contract for $500 a week during the coming season. Suppose that actor's salary had been limited to $200 a week or possibly $300? I tell you the stars will never stand for it!"

ADLER LOSES WIFE'S ESTATE

In a lengthy decision handed down last week by Surrogate Schulz in the Bronx Surrogate's Court, Emile Harry Adler, formerly of the vaudeville team of Adler and Ardine, the latter of whom was his wife, and who died last year, is denied any interest in the estate of his wife.

Adler claimed that he was entitled to three savings bank accounts, some jewelry and a life insurance policy, all of which comprised the estate set forth as being worth approximately $2,500. The bank books, jewelry and policy had been turned over by Adler's wife to her mother, Mrs. Levine, while the daughter lay on her death bed in the Fordham Hospital, where she had been brought as a result of swallowing poison.

The decedent had scribbled a will on a piece of paper in which she had left all her property to her mother and brother, but the Surrogate ruled that the instrument did not constitute a will according to law, because the testatrix had signed her name at the beginning of the written words instead of at the end.

However, the Surrogate permitted the instrument to be offered in evidence for the purpose, as was explained in the decision, of establishing the intent of the deceased to give her property to those she loved. Surrogate Schulz held that the husband was not entitled to the property because the wife had duly disposed of it before her death.

Back of the contest waged by Adler to acquire his wife's property lies a series of marital discordancies that led to the starting of several actions for separation of the wife, all of them being withdrawn. Then a suit for divorce, in which she was successful, was started, and a short time after she was granted a final decree. But she remarried the man she had divorced. All of which, it was testified, caused her to become despondent.

Previous to their divorce, Mrs. Adler had taken out a $1,000 policy on her life, in which she named her husband as beneficiary. However, when they were divorced, his interest in the life insurance policy reverted back to the wife, which is the law governing insurance in this State.

But when they remarried, Adler claimed, his former interest in his wife's policy automatically reverted back again to him. Apparently, the Surrogate did not agree with this contention, for, in his decision, he allows the money payable under the policy to the relatives opposing Adler in the proceedings.

Had not Adler's wife disposed of her property to her relatives previous to her death, the husband would have been entitled to a two-thirds share of the estate, according to the law which provides for that share where a wife, as in this case, dies intestate.

OPEN IN LONG BRANCH

"A Voice in the Dark," a new A. H. Woods melodrama, will open for a single performance at Long Branch on Saturday night prior to opening at the Park Square Theatre in Boston on Monday. The production is a big one and forty-four stage hands are required to operate the effects.

AARON KESSLER SUED

Aaron Kessler has been sued by Harry Saks Hechheimer for $125, which the attorney says is due him for services rendered in connection with the incorporation of a company recently when Kessler thought he would like to go into business with Edgar Dudley. He later changed his mind.

MARCIN SIGNS WITH GOLDWYN

Max Marcin, the playwright, has signed a contract with the Goldwyn Film Corporation and leaves for Los Angeles in a few days. He is to be the scenario editor for the company and will, in addition to this work, do some special writing for screen production.

CAGWIN REPLACES PURCELL

Jack Cagwin, who is under a three-year contract with the Shuberts, is replacing Charles Purcell in "Monte Cristo, Jr.," at the Winter Garden.

DOOLEY TRADES MONKEY

Gordon Dooley is no longer possessed of the monkey he recently bought from Jack Hughes, the vaudeville agent. This became known last week when Dooley was seen "wearing" a snobish looking Pekinese dog he obtained in exchange for the monkey. But the chorus girls in the "Monte Cristo, Jr." show in which Gordon and his brother are appearing at present, are petitioning Gordon to re-acquire his erstwhile Simian pet.

Jack Hughes, who bought the monkey from a soldier, took it home with him and presented it to his wife. But, as Gordon Dooley explains it, Mrs. Hughes looked at her husband and exclaimed, "Why another monkey in the house!" Nor would Mrs. Hughes stand for any Simian boarders. So that's how Gordon acquired the monkey.

Then Dooley brought the monkey backstage at the Winter Garden, where the girls "went wild" over the little ape, who reminded them so much, they said, of some of their "Johns," and a christening party was arranged for room 18, at which the ape was the "Christian" of honor. Gordon Dooley bought two bottles of champagne, and the monk emerged from room 18 yclept "Monte Cristo, Jr." But life on the stage proved entirely too much for Monty, Jr., as a result of which papa Dooley was forced to swap his foster child for the Pekinese he now totes around the theatre, and for which all the girls are anxious to knit corset covers.

FRISCO LIKES "OH, HELLO"

SAN FRANCISCO, May 28.—"Oh, Hello" was presented Sunday by the Will King Company and marked the re-opening of the Casino, where it has scored a hit. In this show, Ackerman and Harris have kept up the standard established in their previous works.

The chief laughmakers are Will King and Lew Dunbar, but all in the cast are good workers. Among the players are Reece Gardner, Jack Wise, Arthur Van Slyke, Harry Davis, Garry McVickers, Claire Starr, Vera Ransdale, Honora Hamilton, Dorothy Caldwell, Charlotte Tompkins, Jewel Loraine and Alice Morris.

A chorus of thirty-five girls do stunts on an illuminated runway. To add to the attractiveness of the show, there is a motion picture comedy called "Pistols for Breakfast," and a vaudeville bill which includes Clay and Robinson, the Princess Minstrel Misses, Touresti, Dan McGroth and Bertha Yeoman and Tribble and Thomas. Popular prices prevail and there are no reserved seats.

NED FINLEY LOSES HAND

Ned Finley, the motion picture director, is minus his left hand now as the result of a surgical operation he underwent last week in Bellevue Hospital.

Finley went to Bellevue several weeks ago, where his hand was treated for a condition known as neucrosis, a sort of rotting condition of the bones. Surgeons at the hospital decided to amputate the left hand after it failed to respond to treatment. He is now convalescing, and will probably be discharged from the hospital by the middle of this month.

Finley is married and has an eighteen-months-old daughter. His wife is Marion Henry, well known as a motion picture actress and daughter of the late Captain Henry, who, until his sudden death last December, was connected with the government secret service.

DANDY TAKES BERNARD PART

Jess Dandy is now playing the Sam Bernard part in "Friendly Enemies" at the Hudson Theatre, and is the fourth to take a try at the part since Bernard left the cast a couple of weeks ago.

Charles Winninger was the first to go on in the role opposite Louis Mann, but left after the second performance. Al. Shean lasted a little longer, but retired before Dandy took over the part, leaving the understudy to play it while Dandy was rehearsing.

UNIONS TO PUT TROUBLES UP TO LABOR CONVENTION

Unionization of Moss Houses, Scenic Artists, Musicians and Others Will Be Considered at Atlantic City Conference Scheduled to Open Monday

Several questions vitally affecting the theatrical business as relates to the employment of stage hands, musicians, scenic artists, etc., and which were taken up at the convention of the I. A. T. S. E. in Ottawa last week, are to be presented before the American Federation of Labor Convention which opens in Atlantic City next Monday. This was decided at meetings held in New York Monday and Tuesday by members of executive committees who had returned from the Canadian city. Beginning Friday of this week, executive sessions will be begun in Atlantic City so that everything will be in readiness when Monday arrives.

One of the questions to be taken up will be the situation regarding the B. S. Moss houses, which are not now employing labor affiliated with the A. F. of L. It was stated early this week that pressure is now going to be brought to bear to bring these houses into line, even if it necessitates the issuance of an order directing stage employes in Fox and other houses to refuse to set scenery for any act that has played for Moss. The whole situation is to be laid before the convention, it is said.

The problem if the scenic artists, who want the support of the I. A. T. S. E. in their effort to get $66 per week will be handled likewise.

OTTAWA, Can., May 31.—After four days of business the 24th annual convention of the I. A. T. S. E. closed here Thursday.

The matter of the long existing differences with the B. S. Moss theatres and the Keith Hippodrome in Cleveland, was referred to the executive committee with power to act as they saw fit and take whatever measures they thought proper regarding the employment of labor in these theatres. It was also decided to empower the committee to call upon the affiliated trades for their co-operation and assistance in these cases. The matter of Loew's New Rochelle theatre was left in abeyance, as this is a house which employs very little help.

With reference to the increase in the road scale, the executive committee will confer with the managers upon the scale for next season. It is said that $65 a week will be about the price demanded for the various heads of the mechanical departments.

The locals submitted a new scale of wages for the new season which will be examined by the committee and also submitted to the managers.

The acceptance of tips by stage crews was abolished and a drastic penalty imposed for violation. For the first offense, a fine of $25 will be extracted from the offender; for the second $50. The third will bring forth a suspension. However, stage hands who will be requested by performers to play bits will be entitled to remuneration for their services. The local will set a price for the services of the man and at the end of the week the amount is to be paid by the actor for services and not as a tip.

The yellow road card will again be demanded next season despite the protest of the Central Managers' Association. The necessity of having this card was suspended for the period of the war.

A proposition to change the name of the organization was flatly turned down by the convention.

The differences between the Scenic Studios and Scenic Artists was presented to the convention and referred to the executive board for any action they deemed fit.

The request of the Brooklyn Local to be amalgamated with New York Local No. 1 was rejected.

President Shay's recommendation to increase the length of apprenticeship in a local from two to five years before granting a road card was unanimously adopted. All those who join locals or became affiliated with the I. A. T. S. E., subsequent to June 1 are affected by this ruling.

An increase of 20 cents per capita head was charged each union for membership in the Alliance. The old price of 40 cents was raised to 60 cents.

A special levy of 10 cents per capita was voted for a transportation fund which will defray the railroad fare of all delegates to the next convention. No other expense is to be extracted from this fund.

President Shay's annual report and recommendations were unanimously adopted. These reports covered a period of twenty-seven months, as no convention has been held since the start of the war.

A record was established with the speed and dispatch of the convention as the opening session was held on Monday morning and at 1:30 p. m. Thursday all business was completed and the convention adjourned.

It is said this was the most harmonious convention in the history of the Alliance and that, for the first time in its history, the constitution was set aside with respect to the use of the Australian ballot and the officers for the ensuing year elected by acclamation.

President C. E. Shay of New York was re-elected to his office and the following named men to fill the other offices: First vice-president Wm. F. Canavan, St. Louis; 2nd vice-president, Richard Green, Chicago; 3rd vice-president, S. B. Newman, Salt Lake City; 4th vice-president, F. J. Dempsey, Boston; 5th vice-president, Wm. Covert, Toronto; and secretary-treasurer, Frank LeMaster, Denver.

The following delegates to the American Federation of Labor convention opening in Atlantic City on Monday will be Chas. E. Shay, L. G. Dolliver, San Francisco; J. J. Barry, Boston, and P. J. Ryan, Montreal. These delegates were instructed to inform the A. F. of L., that the convention had placed itself on record as being opposed to the enforcement of prohibition measures.

The report of Mr. LeMaster as to the financial condition of the organization show total receipts to be $262,669, of which $190,642 was raised by per capita tax, $42,368 was expended for salaries, $29,337 for publicity propaganda and $24,277 for the trade journal.

The matter of the place for holding the convention next year was left in the hands of the executive board and it is said they will select a city centrally located so that railroad expenditures can be balanced.

COOK COMPLETES CAST

With the addition of Frances Stirling Clark to "A Regular Fellow," in the feminine lead, Charles Emerson Cook has completed the cast. Included among the players now are Ernest Glendinning, James Bradbury, Raymond Walburn, William Holden, Charles Abbott, Sidney Riggs, Dudley Clement, Albert Bushee, George Cukor, Miriam Sears, Mrs. Charles G. Craig and May Anderson.

WOOLFOLK OPENING DELAYED

Boyle Woolfolk will not officially open his "Honeymoon Town" production until June 15. His failure to secure a popular prima donna is said to have caused the delay in opening at the La Salle Opera House. Woolfolk has now come East in search of a principal, Florrie Millership having decided to return to vaudeville, thereby leaving the role still vacant.

TYLER TO SUPPLY BLACKSTONE

The success which has been attending the run of Patricia Collinge in "Tillie" at the Blackstone, Chicago, has prompted George C. Tyler, her manager, to enter into an arrangement whereby he has guaranteed to keep the house provided with attractions throughout all of next season. Miss Collinge has broken all records at the Blackstone Theatre, which has heretofore never been utilized for long engagements.

Tyler will present George Arliss at the Blackstone at the beginning of next season in a series of new plays. It is quite probable that both Emily Stevens and Lynn Fontaine will be given an opportunity in that theatre later in the season. Laurette Taylor will also play a brief engagement at the Blackstone Theatre late next season, under the direction of Tyler.

LOIS MEREDITH NAMED

Lois Meredith, the ingenue and picture star, was discovered last week to have been one of the co-respondents named by Mrs. Gladys Webster Strong in a suit for divorce brought by her against Eugene Strong, the picture actor. According to the complaint in the case, prepared for Mrs. Strong by David Steinhardt, Strong and Miss Meredith were alleged to have been on a very friendly basis of friendship for a period of three months in 1917 at No. 12 West Fifty-first street.

Strong is also charged with having been indiscreet with an unknown woman at No. 106 West Forty-seventh street and with another at the Hotel Empire. Mrs. Strong was granted a decree.

THEATRE WATCHMAN MURDERED

William Delaney, night watchman at the American, Chicago, was slain on Thursday night in a fight with burglars. The watchman had walked that post for the last twenty years, and had been the victor in many fights with burglars, having been credited with killing five thieves. The killing is said by the police to be a case of revenge. Some of the pals of the slain thieves are believed to have killed him.

Edward Johnson and William Brown, former janitors of the theatre, have been arrested as suspects. They will be held pending further investigations.

TURN "EASIEST WAY" INTO ACT

Eugene Walters having turned his success of some years ago, "The Easiest Way," into a vaudeville act, it will soon be produced by David Steinhardt, of the Putnam Building, under the name of "All the Way From Denver," and with Princess Ola Hassen, formerly known as Ola Humphrey, in the leading role.

Miss Humphrey, who married the prince in 1911, is now attempting to get a divorce from him, she having broken with him when he wished her to follow the custom of his country and become an inmate of his harem.

WALTERS RE-WRITING PLAY

The new Eugene Walters play, "Poor Little Sheep," which the Selwyns opened in Washington a few weeks ago, is being gone over by the author with a fine tooth comb and many parts re-written, after which both Walters and the producers feel that they are going to have a valuable piece of property, dealing as it does with Bolshevism, the biggest topic of the hour.

HOFFMAN GOING INTO COMMERCE

Richard Hoffman, formerly booking manager for the family department of the Western Vaudeville Managers' Association for the Interstate Circuit, may enter commercial circles within the next few weeks. He took a definite layoff from duties about two months ago, and has not returned to the W. V. M. A. staff.

"THE WHIRLWIND" OFF

"The Whirlwind," a play by Porter Emerson Browne, which the Selwyns were going to produce, has been turned back for more re-writing, which Browne is now giving it.

DATES AHEAD

Friars' Annual Meeting—June 6.
Directors' Meeting, American Burlesque Association—June 6.
Lambs' Gambol—Manhattan Opera House, June 8.
"A Lonely Romeo"—Lew Fields—Shubert Theatre, June 10.
Burlesque Club Meeting—June 10.
Burlesque Club Outing—June 29.
Sothern and Marlowe open in "Twelfth Night"—44th St. Theatre, October 5.
"Angel Face"—George Lederer—Colonial Theatre, Chicago, June 8.
"Made of Money"—George Tyler—National, Washington, June 9.
"A Voice in the Dark"—A. H. Woods—Boston, June 9.
"Follies"—Atlantic City, June 9; New Amsterdam, New York, June 16.
"Honeymoon Town"—Boyle Woolfolk—Chicago, June 15.
"The Love Boat"—Henry W. Savage—Boston, Aug. 2.
Neil O'Brien's Minstrels — Poughkeepsie, Aug. 11.
"A Pearl of Great Price"—A. H. Woods—Stamford, Conn., Aug. 12.
Chicago Opera Company—Chicago, Nov. 18.

"WHILE YOU WAIT" NOT A GO

NEW HAVEN, Conn., June 2.—Winnie Leightner was the particular star of the new musical melange presented here at the Shubert Theatre last evening. With Thea Lightner and Newton Alexander, she was the laugh promoter of the evening. Bob Albright sang in splendid voice, Mae Melville put over a monologue that was well received, and James Morrison raved through the role of the out author. 'While You Wait," as the piece is called, is bright in spots, but lacks the snap and consistency to make good at the two dollar price.

Practically any high-grade vaudeville house offers an entertainment quite on a par with it. The stunt of opening with the curtain raised and the stage bare is good, but new ideas are not forthcoming during the rest of the evening.

The chorus is attractive and well gowned, but has little or no opportunity to display its ability either in the dancing or singing line.

It is difficult to see how, even with the work that will undoubtedly be done on the piece during the coming week, it can be whipped into shape so as to make a success. The best musical numbers are the work of Newton Alexander. He has written one song, "Always Some One to Take Your Place," that is chuck full of melody. A number of the others are rather reminiscent in character. The dancing team of Rose and Gray failed, except in a rough and tumble number, to display any particular skill in their line.

On the whole, the performance was a disappointment.

NEW SOLDIER SHOW IS GOOD

PHILADELPHIA, June 2.—"Who Are You?" the work of Sergeants Philip De Ivenois and Marie B. Hoppe, was presented at the Walnut Street Theatre here last night by soldiers from the 28th Division and proved not only to be a riot of laughter, but a melodious piece as well.

There are thirty-six in the cast and all are capable performers who can both sing and dance. The production is really a long continuation of vaudeville acts and similar to shows that have been put on by the Mask and Wig Club of the University of Pennsylvania, but not quite as pretentious. The authors have done well in penning the piece and have provided it with bright lines and catchy tunes.

The Hebrew character bit, that of Sentinel Simon Denbo, was done in a most clever manner. Terry Sutterly sang in a strong and clear voice that drew forth applause. Corporal Miller, Charles Grop, Howard Glaesner, John Gallagher, Andrew Mahoney and Charles Cochran proved to be a fine looking girl chorus. Wright, Meyers, Ewing and James, styled the A. E. F. Quartette, registered solidly and were obliged to respond to several encores. John Surra furnished a deviation from the run of things when he rendered excellently the "Vesti La Giubba" selection from "Pagliacci." Paul Dawson did a Spanish dance in a neat manner, and the finale was a delight, the boys offering two good numbers in a manner that got them numerous curtain calls.

WHITE RAT A. F. OF L. CHARTER IS TO BE AGAIN ATTACKED

Effort Will Be Made, It Is Stated, to Have It Revoked at Convention Which Opens Monday in Atlantic City. A. E. A. Said to Be After It.

Another effort will be made, it is reported, at the annual convention of the American Federation of Labor, which opens in Atlantic City next Monday, to have the charter of the White Rats' Actors Union revoked. When the question of new business is called, the attention of President Samuel Gompers and the convention will be brought to the fact that Referee Schuldenfri, in the Goldie Pemberton investigation just closed, declared the organization insolvent, and that, as a result, the charter should be cancelled.

It is also stated that the Actors' Equity Association will be represented at the conclave and that efforts will be made on its behalf to have the charter awarded to it. This organization, at the A. F. of L. Convention in 1917, made overtures to have the charter taken away from the White Rats and awarded to it. The convention at that time, sustained Harry Mountford and his colleagues and ruled that if the A. E. A. desired to be affiliated with organized labor, they would have to obtain a sub-charter from the White Rats and become a subsidiary of that organization. This they refused to do.

In 1918, at the convention in Buffalo, an attempt was made to have the charter revoked, and it seemed likely that it would be done, when William James Fitzpatrick, president of the White Rats, arose on the floor and indulged in two hours of oratory, after which the convention voted to allow the Rats to retain the charter.

Mountford and his associates are prepared to again make every effort to save the charter at the coming convention. It is said that endeavors are being made to collect dues from old and faithful members and that the membership list is being made as strong as possible in an effort to show that the organization is not dead.

PERCY WILLIAMS EXTENDS LEASE

Percy G. Williams last week extended the lease held by the Unity Amusement Company on his Oxford Theatre in Brooklyn for a further term of ten years from 1925, when the lease would ordinarily have expired. The average yearly rental will be $10,000.

The Oxford, which is on State Street, is the sole remaining theatrical property retained by Williams from the many metropolitan theatres he turned over to the Keith interests a number of years ago. He has persistently refused to part with the property, refusing many flattering offers for the site. He was prompted in his refusal by sentimental reasons, for this house is a financially successful reminder to him of the time when he was striving for a foothold in the theatrical field.

At the present time Williams is living in comparative retirement on his estate in Central Islip, L. I.

SAN CARLO OPERA QUITS

Members of the Gilbert and Sullivan All-Star Opera Company, now playing at the Plymouth Opera House, in Boston, Mass., have been given their two weeks' notice, effective next Saturday.

Fortune Gallo, director of the company, under whose auspices the songsters have been sojourning in Boston, said Monday that although the company has been averaging $9,000 a week, the net profits have been very small.

The proposed tour of the company has been called off. The unseasonable weather and the strike in Canada, it is reported, were factors in bringing this about. Gallo had intended taking the troupe to Montreal. Principals of this company were formerly with the Commonwealth Opera Company, which recently held forth at the Academy of Music in Brooklyn for six weeks.

"SCANDAL" VERSUS "SCANDALS"

Possibly with the idea in mind of getting some additional advertising for his show, playing in Chicago at present, Walter Hast, producer of Cosmo Hamilton's play, "Scandal," is suing George White in the Supreme Court here, alleging that the latter is using unfair competitive methods in exploiting his musical play called "Scandals of 1919," which opened at the Liberty Theatre this Monday night.

Besides asking for $50,000 damages in his complaint, Hast also wants the court to grant an immediate injunction restraining White from continuing to use "Scandals of 1919" as the title of his musical revue.

White is reported to have stated he will turn Hast's summons and complaint over to the writers of his show and have them adapt the legal papers for a situation in his revue.

IMPERSONATOR ARRESTED

BATTLE CREEK, Mich., May 30.—An arrest, which smacks of the work of a press agent., but which may have been the real thing, came to light here on Wednesday when Virginia Hayden, well known as a male impersonator, was taken into custody on suspicion of being a man masquerading in woman's clothes. She was taken to police headquarters, where the matron put her through a physical examination, after which she was discharged.

According to the police, Miss Hayden was arrested on suspicion of being Angell Mazincoff, who killed a Battle Creek woman about two months ago and, according to report, is masquerading in woman's attire. The publicity given Miss Hayden through the affair has drawn capacity business to the Liberty Park Theatre, where she is playing an engagement.

RHODA ROYAL GOING OUT

MEMPHIS, June 2.—Rhoda Royal, who has been acting as the equestrian director for the arenic attractions which have been playing under canvass at Confederate Park during centennial week, May 19-24, will begin touring with a substantial sized circus after the close of the present engagement.

A number of former Barnum and Bailey and Ringling people will join the Royal entourage.

CIRCUS GIVES THREE SHOWS

BOSTON, May 31.—Three shows were given here by the Sells-Floto circus yesterday, the extra one at 11 a. m., and the other two going on at 2 and 8 p. m., as usual. Thirty-five newsboys were invited for their services in the Liberty Loan and thrift stamp drives each having sold over $500,000 worth of bonds.

"WHO DID IT?" TO PLAY CAMPS

"Who Did It?" the piece which, after several weeks of rehearsals, was decided unsuitable for the Belmont Theatre, where it it was billed to be seen last week, has been booked for a short tour of the camps. Its first engagement is at Camp Mills on Monday of next week with Merritt and Dix to follow.

BREWSTER LEASES DOVER PARK

BOSTON, June 2.—The Brewster Amusement Company, which books a number of New England Parks, has leased the Central Park Theatre at Dover, N. H. The park will open on June 30, under the management of W. L. Gallagher.

"BETTER 'OLE" QUITS FRISCO

SAN FRANCISCO, June 2.—"The Better 'Ole," with De Wolf Hopper, closed here Saturday, after playing for forty-four consecutive nights, a record for this city.

LEW FIELDS SHOW IS OVER

ATLANTIC CITY, May 30.—The tired business man had his inning last night at the Globe Theatre when "A Lonely Romeo," with Lew Fields, was presented for its initial performance.

This new musical show is one of the old-time kind of musical comedies replete with good music, lively dancing, character bits and plenty of nonsensical humor. The worth of such vehicles was unquestionably established in the fact that "A Lonely Romeo" went over with a bang. There was never a moment when the ultimate decision seemed in doubt.

As it stood last night, it was, of course, far too long, but even so, it was noticeable that the interest of the audience never seemed to lag. For humor, the piece depends a little too much upon Mr. Fields, a circumstance which slowed up some of the scenes considerably. Another sub-comedy character with whom to fill the breaches left by the different absences of Mr. Fields from the stage might give it a better balance.

The music throughout was charming. It held a dash and verve that made it stirring, and yet did not sacrifice melody to tempo, as is the case in much of the music recently written. The hit of the show will be "Will O' the Wisp," closely followed by "Lonely Romeo," both pieces being melodic and rythmical to a finished degree. Several other songs made individual impressions, one of which was "I'm More Like Mother Than Father," sung by Frances Cameron. In short, the whole score was unusually captivating, to which some clever lyrics brought an added charm.

Mr. Fields carries the major portion of the fun in the play, and the degree to which his brand of humor is appreciated was manifested at his first appearance, when the audience applauded for fully five minutes, a record performance for an Atlantic City audience.

AKRON PARK OPENS SEASON

AKRON, O., May 28.—The Lakeside Park Casino, under the management of A. A. Bancroft, opened last Sunday with the Woolfolk Musical Comedy Co. in "The Bridal Whirl." The company includes: Florence Bury, Guy Voyer, Mary Lee, Minnie Pillard, Jack Murray, Jerome Flanagan, James LeRoy, Bill Lewis, and George Clancy. The engagement is for two weeks. Next week's bill will be "The Stubborn Cinderella." On June 8, Manager Bancroft will begin his regular vaudeville season.

MOROSCO GETS LITTLE THEATRE

Oliver Morosco last week leased the Little Theatre for a long term of years from Winthrop Ames and the latter began this week to reconstruct the house. Ames has purchased twenty-five feet, adjoining the theatre on the west side and will practically rebuild and redecorate the house.

Among other improvements to be made will be the addition of a balcony, which will practically double the present seating capacity. Morosco is about to begin work on his New Morosco Theatre in Boston.

JOHNSON GOING ON TRIP

Ligon Johnson, attorney for the United Theatrical Managers' Association leaves on a three weeks' business trip in the West, Sunday. During that period he will visit Chicago, Phoenix, Ariz., El Paso, Sacramento, San Jose and San Francisco.

FRISCO TO SEE "CAPPY RICKS"

SAN FRANCISCO, June 2.—"Cappy Ricks" will open at the Curran here, June 8, with the same cast as at the Morosco, New York. William Courtenay and Tom Wise will be in the leading roles.

NORA BAYS KNITTING

BOSTON, May 29.—Nora Bayes is very busy in her spare time knitting a sweater which will some day cover the back of Daniel Frohman. She will try to complete it before the Winter comes around.

"MAYTIME" CLOSING IN FRISCO

SAN FRANCISCO, June 2.—"Maytime," at the Curran, will close next Saturday night, June 7.

SPECIAL MATINEES FLOPPED

With few exceptions New York City theatres which gave special holiday performances on Memorial Day experienced a falling off in business compared with other holidays. The unseasonably hot weather and the fact that Memorial Day, this year, was of particular significance, were the reasons assigned for the slump. By their absence from the playhouses, people evidenced the fact that they would rather see the war veterans march than sit and swelter indoors.

Vaudeville, musical shows and dramas with a "punch" had the best business. It was conceded that the average house did not do more than $300 or so.

Memorial Day and Fourth of July, managers and box office men lamented, are the worst holidays of all, speaking from a financial viewpoint.

The following gave matinees, Winter Garden, "Monte Cristo, Jr."; Comedy, "Toby's Bow"; Playhouse, "Forever After"; Astor, "East Is West"; Shubert, "Good Morning, Judge"; Booth, "I Love You"; Eltinge, "Up in Mabel's Room"; Republic, "The Woman in Room 13"; Forty-fourth Street, "Take It From Me"; Empire, "Dear Brutus"; Lyceum, "Daddies"; Cohan & Harris, "The Royal Vagabond"; Globe, "She's a Good Fellow"; Thirty-ninth Street, "Hamlet"; Broadhurst, "39 East"; Vanderbilt, "A Little Journey"; Nora Bayes Theatre, "Toot Sweet"; Lyric, "The Lady in Red"; Bijou, "Love Laughs"; Selwyn, "Tumble Inn"; Central, "Somebody's Sweetheart"; Casino, "Some Time"; Maxine Elliott, "Tea for Three"; Fulton, "Please Get Married"; Garrick, "John Ferguson"; Hudson, "Friendly Enemies"; Gaiety, "Lightnin'"; Criterion, "Three Wise Fools"; Longacre, "Three Faces East".

CHICAGO SEES "SUNSHINE"

CHICAGO, May 28.—"Sunshine," book by William Cary Duncan, music by Alexander Johnstone, opened at the Princess last Sunday and proved to be a colorful and tuneful operetta.

The story tells of an old man who trains a boy to smuggle tobacco, which appears to be the only "industry" of the community. The boy runs away and does not return for years. When he does, he is a dashing toreador and is not recognized. After the boy went away the old man taught his grand-daughter how to smuggle, to take the place of the boy. She becomes a singer and when she meets the toreador the love story begins. She is arrested as a smuggler and the toreador says he, and not the girl, is guilty.

While the story is quite well told the lyrics are poor. The music, however, is of the catchy sort that pleases. Jane Richardson sang the role of Santa, the little Spanish heroine, most pleasingly. David Quixano, as Bombito, the toreador, displayed a strong baritone voice.

Others who were seen in leading roles were Harry Short, Gertrude Alexander, Juliette Lange and John J. Ward. Lew and Paul Murdock, won favor in dances. The chorus is composed of young and good looking girls.

"Love is Like this Little Wheel of Mine" and "The Land of Make Believe" are two of the best numbers. The piece has been given an elaborate production.

RUTH TERRY

Ruth Terry, whose picture appears on the front cover of this week's issue of THE CLIPPER, enjoys the distinction of scoring one of the quickest successes of any young girl on the American stage.

Arriving in New York but little more than a year ago, unknown, and with a stage experience limited to a few appearances in amateur theatricals given in connection with her home town college, she secured, shortly after her arrival, the role of the gum chewing model in Morosco's "Lombardi, Ltd."

Her success in this was so pronounced that other engagements came along in quick succession.

This Spring she has been appearing in "I Love You," and left the cast of that play recently to commence rehearsals for David Belasco's coming production of the new Avery Hopwood farce.

HOT WEATHER MAKES SHOWS CURL UP AND DIE EVERYWHERE

"Some Time," "Glorianna," "Dear Brutus," "Lombardi," "Ladies First," All Prepare to Quit. "Pretty Soft" Reported in Same Condition.

"Old Sol," the warmest show in town, not barring the bedroom farces, having moved over Broadway for a steady "run" of three months, perspiringly speaking, many competitors are preparing to close. In other language, the hot weather is playing hob with the theatrical game and like the well known Arabs, the managers are getting ready to roll up their tents and steal away.

Even "Some Time," with Ed Wynn, at the Casino, will close next Saturday night, and call it the end of a perfect season. "Some Time" has enjoyed a nine months' run. It opened at the Shubert Theatre October 4, and has been at the Casino since November 11.

Hammerstein will shift "Somebody's Sweetheart" to the Casino from the Central next Monday night, to undertake an all-summer run. Both pieces will go on tour of the principal cities in September. Number two companies will visit other territory.

"The Velvet Lady" closed last Saturday at the New Amsterdam, which is dark this week. Ziegfeld's Follies move in on June 16.

"Good Morning, Judge" will halt at the Shubert next Saturday. "Good Morning, Judge" has been on trial by the public since February 6.

"Pretty Soft," the Walter Jordan and Bob Campbell piece, in which the Shuberts are interested, is also about to ring down its curtain, it is reported. It opened at the Morosco May 15 and is a farce adapted from the French by Paul M. Potter.

After having given his two hundredth performance of "Dear Brutus" at the Empire, Monday night, William Gillette announced that a vacation would look pretty good. Next Saturday "Dear Brutus" will close. Gillette will board his houseboat, "Aunt Polly," and sail away for his summer vacation on the Connecticut River. It has not been determined if "Dear Brutus" will be seen in New York next season.

In "The Better 'Ole," Mr. and Mrs. Coburn believe they will be able to withstand the sun. It will move on June 16 from the Cort, where it has run all season, to the Booth. Negotiations for the removal were completed last week between the Coburns and Winthrop Ames.

From Chicago comes the news that Fritzi Scheff will close in "Glorianna" June 14.

"Lombardi Ltd.," with Leo Carilo, closes at the Lyric, Philadelphia, next Saturday.

Nora Bayes closes with "Ladies First" at the Wilbur Theatre, Boston, next Saturday night, a week ahead of schedule.

ELSIE RAYMOND LEFT $1000

Mrs. Elsie Raymond Lion, formerly known on the stage as Elsie Raymond, left an estate "not exceeding $1,000" in personal property, according to the application of her husband, David M. Lion for letters of administration on the estate.

Mrs. Raymond died intestate, a victim of pneumonia, on March 18. She was thirty years old at the time of her death, and retired from the stage eight years ago to marry Lion. She is also survived by a seven-year-old son and a sister. She had appeared with Lillian Russell in "The Spring Chicken," with Lew Fields in "The Dutch" and in "Havana."

TO PERFORM FOR BLIND

A special benefit performance of "Three Wise Fools" was given at the Criterion yesterday afternoon for the blind. The Matilda Ziegler Magazine for the Blind made arrangement to transport numerous helpless blind persons in Red Cross ambulances. Sir Arthur Pearson, the London publisher, who is blind, attended the show while in New York recently and was instrumental in having others who have lost their eyesight "see" the show.

ACTRESS LOSES $25,000 SUIT

ALBANY, May 30.—In the Supreme Court, before Justice Rudd, yesterday, a jury rendered a verdict against Margaret Kramer, vaudeville actress, in her suit for $25,000 damages against the Fifth Avenue Hotel, of Troy.

Miss Kramer, in her complaint, claimed that, while stopping at the above named hotel, she tripped over a carpet and fell down a stairway, which resulted in an injury to her spine.

RUTH LAW TO TRY FLIGHT

CHICAGO, May 29.—Ruth Law left for New York yesterday, and announced that she intends to try a transatlantic flight in six weeks or so. She will use a Curtiss biplane equipped with two Curtiss Kirkham motors of 400 horsepower each. The machine is now being built by the company.

"DADDIES" TO REOPEN STANDARD

"Daddies," David Belasco's attraction now running at the Lyceum Theatre, will reopen the regular Fall and Winter season at the Standard, on Labor Day.

LUNA HAS NEW SHOW

"His Last Shot" is the name of a new spectacle at Luna Park, commemorating the signing of the armistice which ended fighting in the world war. The new feature had not yet been completed when the park was opened for the season two weeks ago. Numerous war devices are exhibited, including aeronautical, bridge-making and other schemes that were employed by the warring armies.

BILLY BURKE BUYS ESTATE

HASTINGS, N. Y., June 2.—The Hanford Lefurgy estate, near here, which adjoins her own, has been bought by Billie Burke at a reported price of $75,000. The land occupies five acres. An interesting note about the land is that during the Revolutionary War it was confiscated by the Government from the Phillips people.

GET "MONSIEUR BEAUCAIRE"

"Monsieur Beaucaire," now playing in London with Maggie Teyte, has been acquired for America by the Shuberts. It is a light opera written by Andre Messager based on Booth Tarkington's play. Eleanor Painter will have Miss Teyte's role in the American production. Gilbert Miller is the London producer.

MAKE PLAY OF CARTOONS

CHICAGO, June 2.—Norton, Bunnell and Klimt, a theatrical firm here, has acquired the stage rights to the newspaper cartoons called "The Gumps," by Sidney Smith. W. C. Herman has written a play based on them, along musical comedy lines, with songs by Tell Taylor, which will be produced in Chicago in August.

NEW SOLDIER BAND APPEARS

BOSTON, June 2.—Another soldier band gave a concert here last night when the Allies Band made its first appearance in public at Brave's Field. The members of the band are Americans, English, Canadian and Scotch, all of whom have been in service and, with the exception of three, all have been overseas.

"SEVEN DAYS LEAVE" TO TOUR

"Seven Days' Leave" will tour Canada next Fall, where it played the season now drawing to a close with great success. It will open in Yarmouth, Nova Scotia, in August.

LAMBS WORKING ON GAMBLE

The Lambs Club is hard at work preparing for its Gambol to be held at the Manhattan Opera House next Sunday evening, and the following day in Philadelphia. A number of playlets, sketches and skits have been written especially for the occasion.

George M. Cohan has prepared a skit called "The Farrell Case," and is rehearsing it at the Cohan and Harris Theatre. Hassard Short has been accommodated by Charles Dillingham with the Globe Theatre to rehearse his "Daily Dreams." The Hudson Theatre is being used by Sylvio Hein for "East is West." George V. Hobart is busy at the Cohan Theatre with "Getting Ready" and the Lamb's Stage is under the care of William Collier with "Nothing But Cuts."

Among those who will appear in the sketches and who will otherwise entertain are, George M. Cohan, William Courtleigh, Emmett Corrigan, Joseph and Fred Santley, John Miltern, Walter Wilson, Morgan Coman, Dodson Mitchell, Edwin M. Royle, Lyster Chambers, Harry Stafford, W. A. Norton, George V. Hobart, Edmund Breese, Frank Finney, Clarence Nordstrom, Nate Leipsig, Lynn Overman, Leo Carrillo, Papley Holmes, De Witt C. Jennings, Charles A. Prince, Wellington Cross, Arthur Cushman, Frank Croxton, Arthur Blackmore, Frank Belcher, Jed Prouty, George L. Moore, Arthur Deagon, Herbert Corthell.

Robert Haines, Jack Willard, Frank Bacon, Robert E. Keane, Donald Gallagher, Edward Poland, William Collier, Effingham Pinto, W. G. Stewart, Will Rogers, Frank Carter, George Nash, John Phillip Sousa.

Ray Hubbell, Gustav A. Kirker, Sylvio Hein, Percy Wenrich, Jerome Kern, Harry Tierney, E. Ray Goetz, Irving Berlin, Lieut. Gitz-Rice, Hal Forde, John Steele, Robert Ober, Sam Hardy, Ernest Truex, George S. Christie, John C. Slavin, Ned Sparks, George Marion, R. H. Burnside, Frank Smithson, Arthur Hurley, Frank Westerton, Hugh Cameron, Frank McCormack, Robert Hosea, Lieut. B. C. Hilliam, Jefferson de Angelis, Herbert Rawlinson, Augustus Thomas, Joseph R. Grismer, James O'Neill.

Gene Buck, Hassard Short, Thomas Carrigan, William Kelley, Ray Raymond, Charles King, George E. Mack, Vinton Freedley, Robert Higgins, Capt. W. Harrigan, J. W. Herbert, R. Outcault, George McManus, T. E. Powers, Rube Goldberg, Harry Mayer, Claire Briggs, Winsor McKay, Eugene Revera, John and Lionel Barrymore, Roy Webb, Charles Ruggles, and Charles Mast.

An auction sale of tickets for the Gambol was held yesterday, Tuesday, at the Hudson Theatre.

BUYS OUT PARTNER

GREAT FALLS, Mont., May 31.—"Let's Go," the musical comedy which Al Cotton and Art Rogers organized, is playing a stock engagement here, under the ownership of Rogers, who bought his partner in the venture out. Cotton sold his interest soon after the show opened here and returned to Portland, where he is organizing a road show, including eight vaudeville acts, to play Oregon, Idaho and Montana, opening the first week in June.

LEDERER PIECE IS READY

"The Angel Face" company, with Victor Herbert and Harry B. Smith, left here on Saturday, to open in Chicago at the Colonial Theatre next Monday.

The cast is headed by Ada Meade, John E. Young and Richard Pyle. Others in the cast are Jack Donohue, Oakland Sisters, Alan Edwards, Ann Warrington, Bernard Thornton, Barry Melton, Howard Johnson and others. George Lederer is producing the piece.

LEAN SHOW OPENS LABOR DAY

"Look Who's Here," with Cecil Lean and Cleo Mayfield, is scheduled to open on Labor Day out of town, playing for four weeks in the small cities before it comes to Broadway. Silvio Hein wrote the music for the piece and Frank Mandell the book. George A. Florida will act as advance agent.

HELD IN TICKET CASE

John E. Bihns, the ticket seller in Leo Newman's ticket agency, who was arrested last Wednesday charged by the police with selling tickets above the price fixed by law, pleaded not guilty when arraigned before Magistrate Frothingham in the West Fifty-fourth St. Court and had his case adjourned for a week at the request of his attorney, Stanley Fowler.

At the very outset Fowler explained to the Magistrate that Bihn's was the first case where a person was accused of breaking the recently passed Kilroe-Williams ordinance designed to regulate the price of tickets and that the reason he wanted an adjournment was because he wished to thoroughly familiarize himself with the law relating to the case.

That this case will be used to test the law, in the event of a conviction, was evidenced by the appearance in court of a representative from the office of Louis Marshall, the constitutional lawyer who has been retained by the ticket brokers' association to attack the recently passed ordinance.

ELSIE JANIS GETS BIG WELCOME

When Elsie Janis arrived last week on the transport *Rotterdam*, a big crowd of friends and admirers was on hand to welcomee her back to America's shores.

On 610 occasions, Miss Janis performed for soldiers in France within range of missles of the enemy. Her trip across was entirely on her own initiative, she paying her expenses. She was the only woman who received a "white pass" from the British Government, permitting her to go anywhere in the battle area. William Janashek, a private, was her accompanyist.

After her arrival, Miss Janis went directly to her Tarrytown home, where Mayor Edward A. Martin headed a delegation which welcomed her. The fire department also sounded the sirens and made all manner of noise as it turned out in her honor.

NEW "FOLLIES" CAST COMPLETED

The cast of the thirteenth edition of the Ziegfeld "Follies" is now complete and will receive its first production next Monday at Atlantic City, and come to the New Amsterdam Theatre, New York, June 16.

The company includes: Marilyn Miller, Eddie Cantor, Johnny Dooley, Ray Dooley, Nancy Brown, Lucille Chalfant, Delyle Alda, Van & Schenck, Maurice and Florence Walton, John Steele, George La Maire, Eddie Dowling, Evan Burrows Fontaine, the Fairbanks Twins, Jessie Reed, Dolores, Maurette, Lucille Levant, Martha Mansfield, Phil Dryer, Katheryn Perry, Hazel Washburn, Mary Hay and Bert Williams.

PLAYWRIGHT SUED FOR DIVORCE

A suit for divorce from George E. Stoddard, who wrote "Listen Lester," has been started by Mrs. Adele Stoddard, under her maiden name, Adele Schoenhart. She states that when she married the playwright in 1914, in Chicago, he already had a wife, who makes Oneida County, New York, her residence, and is known as Mrs. Jennie L. Stoddard. According to her, when they were married, Stoddard declared that he was single. She says that he has an income of $20,000 per year and is financially well off.

CAROLINE WHYTE LEFT $10,000

The net estate of Caroline Whyte, the actress, is $9,241.99, according to an inventory of her property filed in the Surrogates Court last week by her aunt, Caroline Rush, sole legatee and executrix.

The gross estate left by Miss Whyte, who in private life was Mrs. Caroline Whyte Tynan, wife of Brandon Tynan, amounted to $10,550.75, deposited in banks. The expenses of her death amounted to $1,308.76. The will gives all to the aunt.

WILLOW GROVE OPENS

PHILADELPHIA, June 2.—Willow Grove Park opened here last week completely renovated and remodeled, for its 24th season. The feature thus far has been Franko's band of fifty pieces, which closes here next Saturday night.

BOOM IN SHAKESPEARE IS PROMISED FOR NEXT SEASON

Sothern and Marlowe, Robert Mantell, Faversham and Opp, Walker Whiteside, Walter Hampden, Gareth Hughes and Kellard All Planning to Appear in Bard of Avon's Works

The season of 1919-1920 will bring more Shakespearean productions than this country has seen in many a day.

Whether the promised return to the stage next season of E. H. Sothern and Julia Marlowe is responsible for this revival of interest in the works of the immortal bard, or whether the revival of interest is responsible for the return of this pair of Shakespearean exponents is not clear. The fact remains that next fall will see at least six companies doing Shakespeare, with the probability of double that number before the season is well under way.

The return to the stage of Sothern and Marlowe is a matter of interest to theatre-goers all over the country, and the announcement that they will be seen in "Hamlet," "The Taming of the Shrew," "Twelfth Night" and others of Shakespeare's works adds to that interest. These stars were for years among the most popular players on our stage, and their return spells financial success for them.

At the Thirty-ninth Street Theatre Walter Hampden is doing well in "Hamlet." Early in the season he started by giving performances in the mornings and on such afternoons as were not taken up by regular matinees. His performance of the Melancholy Dane was little thought of at first, but it finally attracted the notice of the press and public, and after a short season on the road he returned to New York to play a regular engagement. He is planning to tour the country in a Shakespearean repertoire next season.

Robert Mantell, whose repertoire includes "Macbeth," "King Lear," "Richard III," "The Merchant of Venice," "Julius Caesar" and other tragedies, will be seen again in those plays. Mantell has been popular in this line of endeavor for a number of years and is one of the very few who had never lost faith in the power of the Shakespearean play.

John E. Kellard is another who will be seen in "Hamlet," "Julius Caesar," "The Merchant of Venice," "Richard III" and others. Kellard is popular through Canada and the Northwest, but because of the revival of interest here he may be seen next season in New York. However, he is most likely to confine himself chiefly to the first-named territory.

Another company which will make a bid for favor in this field is to be headed by Wm. Faversham and Julie Opp. This will not be Faversham's first fling at Shakespeare. He has always had a desire to win fame in the blank verse drama, and several years ago took out a company which met with more or less success. After a New York engagement the organization went on the road, but the tour finally ended because of internal dissentions.

Gareth Hughes, a young Welsh actor, at present in the films, where he has given Romeo, will join the Shakespearean army on the spoken stage. His present plans call for the presentation of "Romeo and Juliet" only, but these are subject to change.

The seventh company, as at present known, will be headed by Walker Whiteside. "Hamlet," "Julius Caesar" and other tragedies will constitute his repertoire. Whiteside's Hamlet is well known in New York. When little more than a boy he came to the Union Square Theatre with a company of Western actors, he, himself being a product of the West, and with his portrayal of Hamlet took New York by storm. A few years later he presented Shakespearean repertoire at the Herald Square Theatre. Since the latter venture he has devoted himself to modern drama. He is one of our best native actors and a remarkable exponent of Shakespearean roles.

The revival of interest in Shakespeare is not confined to this country, for at the present time there are two companies presenting his plays in London, England. One is at the old Victoria. The other is headed by Ben Greet, well remembered in America for his presentation of Shakespeare's plays in the Elizabethan style.

And to show that interest in the Bard in England is not confined to these two companies the London County Council, at the suggestion of the London Shakespeare League, is considering the advisability of training and subsidizing companies to play Shakespeare in the different boroughs of London at low prices.

With this revival of interest in Great Britain there is every reason to believe that many actors, possibly Martin Harvey and others will get the fever. If it were not that Forbes Robertson's health is not of the best, he could be counted upon to join the procession.

NEW BILL AIMED AT AGENTS

CHICAGO, May 31.—A new bill has been introduced into the Illinois House of Representatives which reduces a theatrical agent's commission to 3 per cent and makes it obligatory for anyone who obtains a booking even for one act to take out a license, the fee of which is $25.

If passed, this bill will be the cause of putting many a Chicago agent out of business and, as a consequence, they have decided to fight its passage to the last ditch. Their first step in this direction has been to engage Adolph Marks as counsel, who will start the fight at once.

The bill, in part, is: "Be it enacted by the people of the State of Illinois, represented in the General Assembly: That every person who negotiates any contract for or on behalf of any performer for services to be rendered by such performer in any theatre or place of amusement is hereby declared to be a theatrical employment broker and before engaging in any such business or negotiating any such contract shall make application to the State Bureau of Labor Statistics for a license so to do, and upon the issuance of such license shall pay to the State Bureau of Labor Statistics a fee of $25.

"Upon the receipt of the license herein provided such broker shall be entitled to charge a commission upon all contracts negotiated by such broker, but such commission shall under no circumstances exceed 3 per cent of the gross amount of salary or earnings of the act to be paid to such performer under said contract, which sum so charged shall include all payments.

"Where one or more brokers participate in securing employment for or on behalf of any performer for services to be rendered in any theatre or place of amusement, the combined fees of all such persons so participating shall not exceed 3 per cent of the gross amount of the salary earned.

"Any person engaging in such brokerage business without first procuring the license herein provided for shall be guilty of a misdemeanor and shall be fined a sum not less than $50 nor more than $200 for each offense any any such broker that has been granted license as herein provided who shall charge in any form whatsoever a greater commission for negotiating any employment contract than herein provided shall be guilty of extortion and be fined in a sum not less than $100 nor more than $500 and the license of such broker shall be forthwith revoked."

DON'T LIKE "SCARLET MASK"

ATLANTIC CITY, N. J., June 2.—"The Scarlet Mask," a rather unusual play, produced by Winthrop Ames, was shown tonight at the Globe Theatre for the first time. On the program was the observation that the adaptation from the French had been liberally made. Results proved that it had been too liberally made.

There is about this play, the gay insouciant spirit of Paris, and, with this in mind, it is quite clear why the piece pleased Paris—yea, and even phlegmatic London. In its original form, no doubt, it was quite different in tone.

Tonight, however, it opened as a romantic play of the nineteenth century, and ended as a rather incredible comedy. To say that it is imaginative would be to put it mildly. For not only is it imaginative, but it taxes the audience's imagination—to the point of being a good fellow.

The story concerns a chevalier who takes what he wills under cover of a scarlet mask. The time is set in that unsettled period of France's history just after the great victories of Bonaparte, when, under his guidance, Paris became the capital of an empire. In the adaptation no attempt was made to preserve the finished diction of the times, and the dialogue smacks strongly of Broadway. This chord jarred with the costumes and the subject, a Royalist plot of very vague dimensions and purpose. The chief aim of the play seems to concern itself with the masquerading of a somewhat swashbuckling Irishman with a French name. It is this character that fell to the lot of Richard Bennett, and he made it a delightful sketch. The role itself is admirable, and gave Mr. Bennett ample opportunity to display the scope of his skill.

But the play is carelessly built, and breathes an air of badinage that does not lead the audience to take it seriously. However, it was very well acted, and more than once won a heavy hand from a good-natured audience. This came naturally, for, if the truth must be told, the story is not by any means uninteresting from the fact that it develops situations that require the ingenuity of the hero in escaping.

The play, in tone, and purpose, and temperament, is purely French, but is almost wholly strange to the American mind. Very able players interpreted the different roles, chief of whom, next to Bennett, were Clarence Derwent as Majolin, Ruth Findlay as Laurette, Albert Howson as Fouche, and Reginald Barlow as Brisquet.

TO REMODEL BELMONT THEATRE

The Belmont Theatre will be completely remodeled for next season when it will be the home of the new Theatre Parisien, beginning early in October. The changes are made necessary to meet the demands of the new lessees, who will offer a distinct form of French entertainment.

THREE CHICAGO MUSIC MEN — TRAMPS FOR A DAY

"THERE AND BACK" ACTING GOOD

BALTIMORE, Md., June 2.—"There and Back," which was presented at the Auditorium tonight, by George Anderson, tells the story that its title suggests, that of the return from overseas of an American soldier hero. It is probably intended as a light form of Summer entertainment, but in lightness it certainly outdoes itself, for "There and Back" contains little plot, with the exception of the first act, where there is quite a natural homecoming scene. It has no situations and it is full of prattle, given with poor effect. It is at times entertaining because of the engaging qualities of the young soldier as portrayed by John A. Butler, and one or two types of the middle class New York family, which are pretty well drawn.

Buck Private William Grover returns to his home from overseas, finding the apartment deserted, except for a maid, his mother and sister having gone to the dock to meet him. Of course, he had missed them in the crowd, and, with his four buddies, whom he had brought home with him, the returned soldier makes merry anyway. He buys a bottle of liquor and his buddies get very tipsy and the explaining of their condition to his mother when she returns is almost worse than duty in the front line trenches. Meanwhile, this buck private had won a small fortune in craps, so he sets up in the taxicab business a fellow soldier, Grover himself keeping a half interest in the business. And this interest comes in very conventiently when he is sent from his home by his father because of his drunkenness. All this happens on the first day of the soldier's return after nearly a year's service overseas.

Then there is the Red Cross nurse, of course, whom the buck private learned to love overseas, and she is sent for about six weeks after the soldier's return, as the taxicab business has become quite flourishing.

The first act has considerable promise, with the soldiers having their first taste of whiskey and their first dance with an American girl, who happened to be the very pretty parlor maid. The following scenes, however, are hung together loosely, failing to keep up a keen interest.

In addition to Mr. Butler, the cast includes Jane Ellicott, who is quite clever; Constance Molineaux, Isabelle Jason, Lillian Lawrence, Duncan Penwarden, Estelle Vernon, Marion Harper, Frank Beamish, William Krodr and Murray Phillips.

W. S. HARKINS STOCK CLOSES

The W. S. Harkins Stock Company closed its season in Sussex, N. S., and its several members have returned to this city. In the company were: Keith Macauley Ross, Marjorie Dalton, Edna Fern, Maureen Lyons, Symona Boniface, Thomasenan Hanlon, Clay Cody, Frank Harvey, Joseph R. Mann, Paul Huber, and Dan Hanlon, stage director. Manager Harkins' season was most successful and he intends to secure a theatre at St. Johns, N. B., in early September, and after playing a few weeks in that city will start on a Winter trip through Bermuda, Jamaica, Demerara, Colon, Trinidad, Panama and the West Indies.

PLAYWRIGHT LEFT $50

Jeremiah Francis, actor, playwright and lawyer, who died recently of pneumonia, left an estate of $50 in personal property, according to the application for letters of administration filed by his widow, Josephine Donovan, in the Kings County Surrogate Court last week.

Donovan was but thirty-three years old at the time of his death in Brooklyn, where he was born. He was a member of the Brooklyn Bar Association and known as a director of amateur theatricals.

WOODS CHANGES NAME OF PLAY

"Not To-Night, Josephine" is the title selected for a comedy bought from W. Somerset Maugham in England by A. H. Woods. The author originally had called it "Home and Beauty."

VAUDEVILLE

MOSS STARTS TWO-A-DAY BILLS

RUN THROUGHOUT SUMMER

A two-a-day policy was adapted on Monday by B. S. Moss in his Hamilton and Regent Theatres in New York which will prevail for the Summer months.

Both of these houses have been three-a-day houses running six vaudeville acts and a feature picture. They are both located in residential sections of the city and it is figured that, during the heated period, they will play to about the same gross business as they would with the extra show.

The Hamilton, Regent and Jefferson theatres are Moss houses which are run the year around and this is the first time the innovation has been established in either of them. It is hardly likely that the Jefferson policy will change from its present one, as this house is located in East Fourteenth Street and is in opposition to Fox's City theatre. The same number of acts will be shown at the theatres where the change is made as heretofore and the feature picture will also be kept on the bill. The scale of prices will not be changed either.

It could not be learned whether the acts which play the houses will be paid at a three-a-day scale or their salary proportioned for the two-a-day. They both change their bills on Monday and Thursday.

TO OPEN JUNE 30

OCEAN CITY, N. J., June 2.—On June 30, the Hippodrome here will be opened, showing six acts and pictures. Entirely remodeled and redecorated, it will be managed by Frank Wolf, with Abe Feinburg as his representative. The local amusement pier has also been taken over by Wolf. The Nixon Theatre and Strand, at Wildwood, N. J., will also be opened shortly by this management.

OREGON HOUSE SOLD

SALEM, Oregon, June 2.—Charles Guthrie has bought the Oregon Theatre here and it has been added to the Edward J. Fisher Circuit. It will play three vaudeville acts on Sundays and Mondays, these acts making a jump from the Strand Portland.

GIRL ACT OPENS

"The Seashore Girls," originally slated for an opening in Newport News, Va., opened at the Putnam Theatre, Brooklyn, last Monday for a week. Metz and Armstrong produced it.

ADDED TO FISHER CIRCUIT

CHEHALIS, Washington, June 2.—The Dream theatre here has been added to the Fisher chain of houses, the headquarters, of the agency being in Seattle.

GET 10 WEEKS LOEW TIME

Nelson and Cronin, a new act with two men, has been given a route of ten weeks over the Loew Circuit. Mark Levy is managing it.

GETS 40 WEEK ROUTE

Alice Hamilton has been booked over the Keith time for forty weeks, opening next season. Claude Bostock is handling the act.

JAKE LUBIN BACK AT WORK

Jake Lubin, of the Loew Offices, after being laid up for two weeks with inflammatory rheumatism, is back at his desk.

SETTLING NAZARRO AFFAIRS

The affairs of Nat Nazarro, Jr., now being litigated by his foster parents, Mr. and Mrs. Nat Nazarro, will most likely be settled this week.

This became known on Monday, when Henry J. and Frederick E. Goldsmith were substituted as attorneys for Mrs. Nazarro in place of Meyer Greenberg. Following the change a conference took place at the office of Harry Saks Hechheimer, Nat Nazarro's attorney, at which it was decided to arrange details looking to the withdrawal of the litigation.

The terms of the settlement, as tentatively agreed upon, are as follows: Mrs. Nazarro is to have the custody of the boy in accordance with the decision of Judge Hotchkiss on a recent habeas corpus writ; but the boy's earnings, which the judge's decree turned over to the father, will not go entirely to him, he receiving a fixed weekly sum, not yet decided upon, but which may amount to from $50 to $100. Then, approximately $2,000 which the boy's act earned recently while playing over the Keith and Poli circuits, and which has been tied legally up, will be released. A pending suit for separation may also be withdrawn.

SEBASTIAN HAS NEW ACT

Carlos Sebastian, the dancer, having recently been discharged from the army, has organized a new musical and dancing act which is scheduled to open out of town early next week. With Sebastian in the act are Miss Olga and Arthur Anderson, the latter having collaborated with him in the arrangement of the act.

FRED HENDERSON IN TOWN

Fred Henderson, western manager of the Orpheum Circuit, arrived in New York from San Francisco Monday. He will remain in New York during the Summer to look after his Coney Island interests and business.

CONRAD AND MAYO SPLIT

The vaudeville team of Conrad and Mayo split on Sunday night at the Eighty-first Street Theatre. Conrad opened in a new act at Bridgeport with Birdie Conrad on Monday. Mayo intends to go into business.

KRAMER AND MORTON TO RETURN

Kramer and Morton, the two black dots, will return to New York in September, according to a letter received from them by Arthur Lyons. The boys are now playing in Europe and report big success.

OPEN ON MOSS TIME

The Russian Balalaika Sextette, formerly in "Redemption," opened on Moss time last week with Madge North, contralto. The act is under the direction of Sunia S. Samuels.

ANNA CHANDLER HAS NEW ACT

Anna Chandler is rehearsing a new act in which she is assisted by Dorothy Wahl, formerly of Jackson and Wahl. Billy Tracy and Halsey Mohr are the writers of the offering.

ALEXANDER AND FIELDS SPLIT

Alexander and Fields, tramp comedians, will separate the latter part of this month and Billy Fields will appear with a new partner in a new act written by Frank Terry.

WHEATON AND CARROLL CANCEL

Anna Wheaton and Harry Carroll found it necessary to cancel their vaudeville tour, owing to the illness of Miss Wheaton. She is now in a sanitarium.

SUES MANAGER FOR SALARY OF ACTS

CHECK CALLED WORTHLESS

Myer North, the agent, last week brought to trial in Queens County, through Attorney David Steinhardt, an action against Kremer's Theatre, at Rockaway Beach, to collect the salary which he has already paid out out to a number of acts.

Early this season North entered into an arrangement with the theatre to book in a show each Saturday and Sunday, and did so until March 2. About that date, the complaint states, he received a check for $140 from Charles Kremer, one of the proprietors of the house, which later came back from the Bank of Long Island marked "insufficient funds." The money not being forthcoming, the suit was then brought. An arrest was made in the case, the prisoner being allowed out on $1,000 bail.

The action is to come to trial early next week in Queens County.

PRODUCERS SPLIT

Jimmy Cody and Jack Blue, friends and partners in the vaudeville producing business for the last fourteen years, have become estranged and, as a result, have severed their business relations.

Both were formerly connected with Ziegfeld's "Frolic" shows, Cody being assistant stage manager and Blue dancing master. For the last two years they have staged and produced vaudeville acts, doing business under the name of the U. S. Producing Company.

Some differences over money matters, according to Cody, led to their parting. Blue is continuing the business recently run by both and Cody has become associated with Edgar Dudley in the Strand Theatre Building.

LONG TACK SAM HAS KICK

Complaint has been lodged with the National Vaudeville Artists, by Long Tack Sam, Chinese performer, against Sing Fong Lin, now playing on the Pantages time under the name of the Imperial Pekinese Troupe. Sam alleges that as soon as both teams left Shanghai, China, the Sing Fong Lin bunch changed their name to the Pekinese Troupe and copied some of Sam's routine and a bit of his comedy. He asks that the other team be communicated with, in an effort to straighten things out.

BUCKNER IS INSANE

Arthur Buckner, the producer and promoter who was sent to Belleview Hospital recently to have his sanity tested after getting into the bankruptcy courts, has been declared to be suffering from paresis by Dr. Jewett, of that institution, and, upon the application of his attorney, Edward Ginsburg, has been sent to the Ward's Island Hospital for treatment. It is thought that he has a chance to recover.

MEYER JONES VERY SICK

Meyer Jones, the vaudeville agent, who has been at Liberty, N. Y., suffering with bronchial trouble, was brought to his city home by his brother, Tom Jones, on Sunday. Meyer is said to be in a serious condition and doubts are expressed for his recovery.

JACK HENRY IS BACK

Jack Henry, the vaudeville agent returned Monday from a ten-day vacation spent in Ilion, N. Y. He will leave July 1st for Toledo to see the Willard-Dempsey fight.

WANTS HIS $180 BACK

Theodore Kosloff wrote Secretary Chesterfield, of the National Vaudeville Artists, Monday, asking him to make Maria Gambarelli, a former member of Kosloff's troupe, give him back $180.

According to the complaint, Maria was under a contract with Kosloff for thirty-five weeks, terminating May 11, 1919. He also had an option on her services for another year. He claims he advanced the $180 in cash before they left New York last year, and it was provided that upon her return here she was to play for two weeks without salary.

When May 11 came, he says, she refused to continue under the contract and demanded a new agreement under different terms. He would not consent and she quit and returned to New York. Kosloff desires Chesterfield to explain the situation to her and whisper that if she returns the $180, she will be released from the option.

BELLE BAKER ASKS DIVORCE

The divorce suit which Belle Baker, vaudeville headliner, has instituted against her husband, Lew Leslie, the booking agent in the Strand Theatre Building, has been placed on the calendar in the Brooklyn Supreme Court and will probably be reached for trial this week.

In her complaint, filed by James L. Timoney, her attorney, Miss Baker, whose real name was Becker, alleges that her husband, whose real name is Lezinsky, was guilty of misconduct with an unnamed co-respondent. She also alleges that her husband was guilty of cruel and inhuman treatment of her, specifying that on one occasion while they were out riding in an automobile they had a dispute and he slapped her face. The complaint also states that the pair quarreled frequently and on these occasions Leslie used violence towards her.

SAYS STUNT WAS STOLEN

Harry and Hattie Bolden, colored performers, have made a complaint to the National Vaudeville Artists, against Wallace, of Wallace and Duball.

It is charged that while both teams were playing at Rome, N. Y., Wallace, who went on first, used a stunt that the Boldens have been doing for fifteen years, a dancing exit on the back of his neck. The Boldens claim they were the originators of this feat. They told Secretary Chesterfield, of the N. V. A., that although neroes are not allowed to belong to that body, they would like him to stop Wallace's alleged imitation. Chesterfield tried to get in communication with Wallace and Duball by mail, but failed to locate them.

LOEW GETS ANOTHER HOUSE

MEMPHIS, Tenn., May 31.—In addition to the site which Marcus Loew acquired last month for a theatre at Union avenue, off main street, he has just signed a lease this week for another at 152 South Main street. On this site, a new theatre will be erected at a cost of $550,000, with a seating capacity of 3,000. The lease is for 90 years. The house will be known as Loew's Metropolitan, while the other theatre, on Union avenue, will be called Loew's Palace.

The Lyceum Theatre, now used by Loew vaudeville and motion pictures, will be changed into a legitimate house and will play K. and E. and Shubert attractions.

SUES OVER CONTRACT

Joe Bennett who owns the vaudeville act "The Telephone Tangle," has instituted suit in the Second District Court, Bronx, against Atwell and Moss, to recover $4,500 for breach of contract. Bennett alleges that Atwell gave him a contract to play the cantonment circuit for twenty weeks, which was later repudiated and, as a result, he was unable to play the time. The case will come up for a hearing before Judge Mitchell on Monday.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on pages 12 and 13)

PALACE

Monday's hot and humid weather enveloped the afternoon audience in a cloud of lassitude and the show, which started off like a rattling good performance, slowed up perceptibly as time wore on.

Jack Alfred and company, in the comedy acrobatic act "Smile," started off in excellent shape and in spite of a slow finish, received considerable applause at the act's end.

Ted Doner presented the same single which he has shown at this house before, with the exception of a new song or two. While the numbers are good, they do not materially strengthen the act, as Doner is essentially a dancer and anything that takes away from this portion of his entertainment detracts from the act. His dance imitations, one of the strongest portions of the act, were omitted on Monday.

Harriet Remple and company has a rustic playlet by Tom Barry which promised considerable at its opening, but ran so long and slowly that much of its interest disappeared before the ending. It is called "Tarrytown" and is a romantic bit in which is pictured the return of a man to his old home, long forgotten. In his absence he has won fortune, but, after having done so, realizes that wealth does not bring happiness. He remembers his boyhood sweetheart from whom he separated and feels that had he remained in the little village, he, in his mature age, would have been more happy. As he reflects, from the old homestead appears a boy and girl and, in them, he sees the reflection of his own romance. The girl, who is the daughter of his old sweetheart, recognizes him, and calling to her mother, witnesses their reunion. The sketch is quiet and would be much improved if its action was increased and three or four minutes of its running time eliminated. Miss Remple did well in both female roles.

Dooley and Sales are offering a 1919 edition of the "Will Yer, Jim" Act. A song or two is all that distinguishes the act from the 1918 or '17 or farther back editions. A lot of new material is needed in this act if it is to hold the position in vaudeville which it has previously occupied. While it is in reality a nut offering, new and timely material is an absolute necessity in this as well as any type of act and, while the team goes far on its personality, something more is needed.

Gertrude Hoffman, with Max Hoffman in the director's chair, an augmented orchestra strong in the brass section and some striking costumes, showed her Spanish dance, the big dance of the Allies, a few imitations and the descriptive drum number, "A Trip to Coney Island." There is a lot of variety to Miss Hoffman's act, the best portion of which is the opening dances. The imitations are carefully costumed, well put on and one or two are particularly faithful. The descriptive drum number, in which she plays a score or more of traps, gave the act a big hurrah finish.

After the screen topics of the day, Chas. O'Donnell and Ethel Blair received the big laugh of the performance with the "Piano Tuner." O'Donnell does some remarkable clowning with a step ladder and does a dozen or more funny falls.

Officer Vokes and Don worked valiantly under the handicap of the heated atmosphere and the little inebriated canine, in spite of his wilted appearance, gave a fine performance. Vokes opens the act with a song, after which the little dog appears, and from that time on the act is all his.

Emma Carus is using the same song routine heard at the Riverside last week, as well as the League of Nations, Willard-Dempsey fight, Bolsheviki and baseball material. The songs all scored and Miss Carus worked hard with the talk, which, although right up to the minute, for some reason did not get over as well as its merit and her delivery warrants.

Collins and Hart closed the show.

W. V.

COLONIAL

A good show was witnessed by a fairly well filled house, considering that the warm weather kept many of the regular patrons outdoors. Hobart Bosworth, in the "Sea Wolf," headlined, and his wonderful work received heavy applause. The three "single" men, Fred Berrens, Harry Breen and Lou Holtz, scored huge hits, especially Holtz, in the next to closing position. He stopped the show. George Smith replaced Andy Byrne as musical conductor.

The pictures, followed by "Topics of the Day," opened.

Three Daring Sisters opened the vaudeville portion with a fast aerial act that was well received. The trio do not offer any thrillers but their pictures are well timed and they appeared to enjoy their work. The "Teeth" trick at the finish sent them off to a big hand.

Fred Berrens opened with a violin solo that should be discarded, as it tends to take away the novelty of the offering. If he were to ask for a lady accompanist on his entrance, and then go into the duet numbers with the aid of his self playing piano, this would have a tendency to carry out the idea more logical. Berrens is a likeable chap and wears a tuxedo suit with an over-seas bar attached to the lapel. His violin work is excellent and the self player timed to the fraction of a second. A jazz number at the finish would be appreciated. However, he scored a huge hit.

Josephine and Hennings presented a neat singing and dancing act that contained a world of good stepping. The act has not changed much since Tyler Brooke worked with Miss Josephine and Hennings does well with his part. Miss Josephine is cute to look upon and wore several dresses with grace. Arthur Franklin accompanied the pair and played a piano solo that hit the mark.

Harry Breen, the champion of all "nut" comedians, raved and ran about the stage while delivering a bunch of nonsensical material that would undoubtedly flop in other but his hands. The extemporaneous song gained many laughs and he went off, amid heavy applause.

Hobart Bosworth makes the late Jack London's "Sea Wolf" a masterpiece of stage construction, he taking the role of "Wolf Larson." Bosworth gave a performance well nigh perfect and, although the Colonial patrons do not relish an act of this description, it drank in every word of the playlet and gave to this artist an ovation. Ida Stanhope and Carroll Ashburn gave good support.

Emerson and Baldwin appeared after intermission with a comedy magic and club juggling act. The boys are excellent performers and put their wares over with telling effect.

Morton and Glass received a big hand on their entrance and interested all with an act that could stand improvement in the cross fire section. Miss Glass sang an "Irish Blues" number that was a hit. The head of the "Baby" fell apart and this caused a huge laugh. It should be kept in as it is sure fire. The dance down the steps was extremely well done and the fall off the bench added class to the climax. This clever pair are huge favorites and were one of the big hits of the show.

Lou Holtz had a hard time at first to convince the patrons that he was the goods, but, after the first minute or two, he attacked them with a budget of "gags" and puns that had them rocking in their seats. The "Hawaii" business is still retained and should be strengthened.

Bobbie Gordone, a beautifully formed woman, presented a number of art poses from old masters and succeeded in keeping the house intact while the splendid act was on view.

J. D.

NEW BRIGHTON

Business has improved at this house, and last Monday afternoon saw a much larger attendance than that of the two preceding weeks. Singing and dancing prevailed in all the acts, with the exception of the opening and closing turns, which were acrobatic.

Rasso was brought up from closing position and Rekoma, who was supposed to open, but could not because of the delay in the arrival of his trunks, was put into Rasso's spot. Rasso makes a pleasing appearance, working in full dress, and doing a number of novel juggling feats. Balancing and juggling with spoons, cups and balls netted him a good hand. He was assisted by Miss B. Vera.

The Wilton Sisters, two pretty little girls, who sang and danced very nicely, stopped the show in the second spot. The girls have made a few acceptable changes in their act since they were seen in the city last. The girls put over a few of popular songs, some jazz on the violin and piano, rendered a "blues" number and scored one of the biggests hits of the entire bill.

Joe Parsons and Dave Irwin found easy going with their singing and went off with a generous amount of applause to their credit. The boys call their skit "A Message From the Front," and start it with what threatens to be another one of these patriotic skits about profiteers—when in the midst of a dramatic sentence, they are interrupted by a call boy with a message from the front—of the house—which requests them to cut it out. The drop is then pulled down and the two, after some patter, render a number of songs. Each has a powerful voice which could be used to better advantage.

Harry and Anna Seymour, with their "breezy bits of mirth and melody," kept the laughs coming their way all the time they were on the boards. Miss Seymour is a comedienne of the first water and does her imitations exceptionally well. Although Anna Held is gone, she does not necessarily have to be forgotten and Miss Seymour's impression of the late French comedienne brings her black vividly. Seymour does a great dance and is also an excellent foil for Miss Seymour.

Frisco and Loretta McDermott, with their jazz dance, closed the first half. Frisco went through his usual routine with some good dancing by Miss McDermott, and some great jazz by the band. He did a fairly good imitation on Pat Rooney, and the old burlesque on Ruth St. Denis, but avoided trying Eddie Leonard, Louis Mosconi and George White, despite the many calls for them. Loretta McDermott did good work in all her numbers.

Jim Toney and Ann Norman opened the second half and scored high. The "harelip" patter and song gave Miss Norman an opportunity to show her ability as a laugh-getter. Toney gave as an encore his, by this time, well-known knock-kneed dance.

The Mellette Sisters, with Lew Pollack at the piano, went through their dance routine with grace. The dancing is well done and Pollack's playing all that could be desired.

Belle Baker stopped the show in her usual manner with her song cycle. Miss Baker has added a new number to her offering, which is a song about a dream where the ghosts of all her old numbers came up before her, and in the number she sings a few lines of all the songs. She took a few encores and could have stayed on all day had she so desired.

Rekoma closed the show with a number of well executed equilibrist feats.

G. J. H.

RIVERSIDE

Apdale's Zoological Circus, a collection of bears, dogs, monkeys and an anteater, opened the show. They went through a routine of the simpler tricks in an entertaining manner, and won quite a bit of applause at the finish.

Frank Joyce and Flo Lewis are badly in need of an act doctor, for their offering in its present shape is far from satisfactory. It is not properly routined, and there is far too much extemporaneous matter introduced. This, introduced by Miss Lewis, in a scarcely audible voice, held up the act in two or three spots, and it was with the greatest difficulty that it was started up again.

Nina Payne has a saxaphonist in her act in place of the trombone player of last year; Justine Elliott is the pianist and some new scenery and costumes have been added to her dance offering. The Cleopatra cakewalk is retained from the old act, but the Cameo waltz and the Garden Variety number are new, well staged and executed. The saxaphonist rendered an old ballad as well as a jazz number, and the act went over to a substantial success.

Mignon, the mimic, has not made a happy selection of subjects for her act, and as a result a number of the imitations are far from faithful. The Eddie Leonard number is about the best, while Al. Jolson, and Nan Halperin in the bride number, left much to be desired. The Henry Lewis bit was good, and that of Bernard Granville fair. A rearrangement of the act with other stage celebrities substituted for Jolson and Nan Halperin would help the offering immensely.

Harry Watson was the laughing hit of the first part in the funny telephone bit and the burlesque boxing match. The present chaotic condition of the telephone service has made Watson's act funnier than ever, and his frenzied attempt to get his home in Williamsburg on the wire is excruciatingly funny. The boxing bit, which ends the act, is good, but there have been so many similar showings of the padded mits that much of the novelty is lost.

Kate Elinore and Sam Williams opened after intermission with some good patter and a number of well-rendered songs, all of the published variety. Several are old, however, having been heard in this theatre on numerous occasions, and a new repertoire would be of decided advantage. The patter of the act is bright, clever and up to the minute, and Miss Elinore did excellently with it.

Irene Franklin, with Burton Green at the piano, who, in addition to furnishing her accompaniments, played a couple of solos, one, for no reason at all under a subdued spot, scored the applause hit of the bill with some clever character songs, the lyrics of which are her own, while the music is by Mr. Green. "Now That the War Is Over" was the first number, followed by a clever kid lyric sung to a baby in a carriage, the existence of whom was entirely forgotten when the street piano began to play. A slavey song, which told of the flirtation between an actor and a scrub woman of the theatre, was well received, due more to Miss Franklin's rendition than to any merit of either the lyric or melody of the number. More songs followed, and at the finish Miss Franklin was called before the curtain with a solid hit to her credit.

Al. Herman, with some bright and melodious songs, together with all his old sure-fire gags, with an occasional new one slipped into the routine evidently to arouse curiosity as to whether or not more were to follow, did well in the next to closing position. Herman's material in the main is good, and he makes the most of it. He has just enough songs and of sufficiently diversified character.

The Dennis Brothers, with the revolving ladder, closed the show.

W. V.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued from page 11 and on page 13)

ROYAL

Orville Stamm opened the bill with an act consisting mainly of some exceedingly difficult strength-testing feats. A large bulldog assisted, and showed good training. The song with which Stamm opened was rendered in a voice which is none too good for singing. With the dog suspended from his arm, and, according to Stamm, weighing sixty pounds, he played the violin.

Kharum, a pianist in Oriental attire, scored a solid hit in the second position, more because of his unusual mannerisms and wearing apparel than because of his work upon the instrument. He began with a few classical pieces, a left-handed rendition of the sextette from "Lucia" going especially well. Melodies of the popular variety were used to close, and seemed to hit the right spot, for Kharum almost stopped the show. There is something about the Orient that appeals and while Kharum's playing is at times loud and none too delicate, vaudeville audiences seem to enjoy his work.

Joveddah, assisted by Princess Olga, Costa Valata and a man whose name was not on the program, kept up the interest of the audience with his mind-reading act. It was a case of one offering with the coloring of the East after another, and again the audience was delighted. The mind reading feats completely mystified the audience. Princess Olga readily answered all sorts of questions and named various objects held by people in the audience. A ballad by Joveddah at the finish struck home and elicited a hearty round of applause.

Buster Santos and Jacque Hays, one very thin and the other quite stout, won a goodly number of laughs, largely because of the contrast in their appearances. Some patter, a bit of singing and slapstick comedy, all were well liked and "The Girls With the Funny Figures" scored a hit of no mean size.

Maud Lambert and Ernest R. Ball closed the initial portion of the bill with a song act that garnered a considerable portion of the plaudits. Ball, with a line of patter, and singing his own compositions, was well liked, while his teammate worked well with him. A medley of former song successes by Ball proved that former favorites are still remembered, for the crowd applauded as different hits were recognized. They took many bows and could have remained on for a much longer period of time.

Joe Towle, on after intermission, kept the audience laughing with a stream of chatter that was really clever. He appeared in the uniform of a stage hand and, when he started dragging out a piano at the beginning, few knew that he was a performer. It was only when he went into his work that the crowd realized it and then it was smooth sailing. In addition to delivering the talking part of the offering in excellent fashion, Towle is a splendid pianist, and his work on the instrument delighted the hearers. A well deserved hit was scored by him and an encore would have been in place.

Mr. and Mrs. Jimmy Barry have been presenting "The Rube" for some time, but each time they come to this house and offer it again, it seems to please more and more. Barry is a rube character performer who ranks with the best, and Mrs. Barry supports him in fine fashion.

Pat Rooney and Marion Bent received applause upon their appearance, and more applause when they departed. Personality is their strong point, while the male member of the duo is a dancer who is a thorough master of the art of stepping.

The Barry-Rooney-Brown combination, with Billy W. Weston assisting, held the wind-up, and, needless to say, not a person left while they were on. The offering is truly a laughing sensation.

I. S.

HENDERSON'S

Business here last week was big at the night and fair at the matinee performances, with capacity Thursday, Friday and Saturday.

For this week, Roy Harrah and Jacquelina opened the bill with their expert roller skating which brought them well deserved success. They started double and then Harrah worked alone. Another double and a second single by Harrah brought them up to their closing "stunts," which they did together. They are graceful and clever in their work and do a number of out-of-the-ordinary feats. Harrah is unusually expert, his skating on one foot, in which he does forward and backward rolls, is remarkable work. They were so well liked that a number of their feats drew forth applause during the act.

The Four of Us is one of the very best straight singing acts before the public. They sang seven numbers, including two solos, of which one was a yodeling song. Each of their offerings drew applause and they were forced to respond to one encore and could have taken several more.

Frank Burt and Myrtle Rosedale's offering, entitled "The Substitute," is a good vehicle for the introduction of their instrumental work and comedy. Miss Rosedale opens with a song, for which she plays her own accompaniment. Burt then enters and, after a little comedy, they play, Miss Rosedale a guitar and Burt a flute. They then go into a dance and finish with the guitar and flute. They were well liked.

George Jessel proved to be one of the chief encore takers of the bill, two falling to his portion, and if he had complied with the wishes of the audience he would have taken at least one more. He sang five songs in all and used comedy patter between the numbers.

Emma Haig, with her new partner, Jack Waldron, presented a pleasing dance offering, which was most heartily received (see new acts).

Francis Yates and Gus Reed, with their woman assistant, found favor in their skit entitle "Double Crossing." Reed starts with a song and Yates enters dressed as a woman. After Yates makes his exit Reed sings the bass song from "Ruddigore." This is followed by a song by Yates, who changes to the clothes of his sex. They sing for a finish. The woman assistant merely walks on at the close of the act.

The U. S. Jazz Band drew round after round of applause and was called upon to respond to two encores. Even then the audience was not satisfied and continued applauding until the footlights were put out. These boys, all former enlisted bluejackets, are good musicians and play exceedingly well. There are twenty-five in the band, which is conducted by Ensign Alfred J. Moore. On Monday they played five numbers, one being an operatic selection, the rest jazz. One of the "gobs" played a violin solo and another sang. The band does a capital turn and should capture any audience, not because the boys are ex-sailors, but because of the merit of their work.

Herbert Williams and Hilda Wolfus, in their comedy musical skit, "Hark! Hark! Hark!" came in for a most pronounced success. Williams did a lot of nut comedy work and played the piano better than the average vaudevillian does. Miss Wolfus has a pleasing voice, which she uses to advantage in a song. They responded to the encore and could have taken one or two more.

The Ara Sisters closed the bill with their dancing act and came in for a good share of favor.

E. W.

ALHAMBRA

The extreme heat of early June had a bad effect on the house Monday night, with the result of a lighter audience than usual.

Olga Feodora opened the show with a pleasing animal act of four dogs. The dogs are well trained and went through their routine nicely. The closing feat, in which she twirled a carousel on her feet, a la Risley, with the dogs seated on wooden horses, made a finish with a punch and sent her off to a big hand.

The Le Grohs found the second spot easy with their novel contortion offering. Two men and a woman constitute the act, one of the men being slim and the other stout. They started with pantomime, followed by a contortion stunt by the slender member of the trio. The lady then went through a series of one-hand somersaults and the "pleasingly plump" member surprised the audience with some contortion work, well-done, considering his portliness. Some fast tumbling and more contortion by the trio completed the offering.

W. Horlick and the Sarampa Sisters, assisted by D. Franklin directing the orchestra, presented an artistic dance that took one of the big hands of the first half. The costumes and music are excellently selected, and the setting itself is attractive. They started with a Gypsy number, gracefully executed by the two sisters and Horlick, who finished the dance alone with a good exhibition of Russian steps. An Egyptian dance with cymbals by one of the girls, who not only displayed exceptional terpsichorean ability, but a very good figure, followed. A Spanish dance by the three completed the turn.

Jack Cahill and Don Romine as a "wop" and a black-face comedian, went over and took an encore. The act needs more in the comedy line than it offers to be worthy of the billing "A Comedy Mix-Up." The main part of the time is taken up with some falsetto singing by the black-face and a few imitations of birds by the other that could be greatly improved upon.

"The Rainbow Cocktail," a musical fantasy featuring Bruce De Lette and Emilie Fitzgerald, closed the first half. The opening part, in which the company brings back memories of old time hits such as the Floradora Sextette, a number from Gilbert and Sullivan's "Mikado"; Eddie Foy's Pony Ballet and "The Merry Widow," is very well done. The rest is fair, but could be greatly improved upon with a little more dancing. Miss Fitzgerald went through her toe-dances excellently.

Howard and Sadler opened the second half with their "Wedding Bells" offering, and scored high. Miss Howard delivers her comedy well and makes a good "coon-shouter" while Miss Sadler pleases with a bell-like voice. The girls would do well to add a "blues" number, as they can deliver that type of songs well.

Billy Gibson and Regina Connelly scored their usual hit with "The Honeymoon," by Aaron Hoffman. The Harlemites took keen delight in trying to learn from Gibson the correct method of taming a wife.

Wellington Cross offered his usual routine of songs and stories and then gave the patrons a pleasant surprise by putting over some dandy comedy with Billy Gibson. They started with a burlesque on toe-dancing and followed with another on mind-reading, in which Gibson took the part of the Princess and Cross went into the audience and asked such questions as "What is this man in the army uniform?"

Maria Lo and Company closed the show with artistic posing. Although it was nearly eleven when they went on, they held the house.

G. J. H.

ORPHEUM

The Sensational Gerards held down the initial position and sent the show off to a good start. Some good feats of strength, including a number of difficult hand-to-hand lifts, were all well done. At the finish, one of the duo whirled his partner about for about a dozen times in a manner that left them both panting from their exertions.

Mabel Darrell and Jack Edwards, the former a nut comedienne, offered an act that was liked by some, but not by the majority. The kind of nut comedy done by the woman member of the team appears to have outlived its usefulness. The talk is lacking in real bright bits, and depends upon the efforts of the performers entirely. There was an eccentric dance by Edwards, which was about the best thing in the turn, although another dance by him, toward the end, also went well. His efforts as a nut comedian were not so good.

Billy Halligan and Dana Sykes drew numerous laughs with their clever dialogue. Halligan is an excellent comedian, and his partner works well with him. There are numerous witty bits in the discourse, all of which are judiciously handled by the team. Halligan wandered from the subject of real estate, which was the initial topic, and slowly drifted back, meanwhile getting in gags on various matters.

Will M. Cressy delivered a talk, telling about his experiences as an entertainer for the Over There Theatre League, including several army gags and quips that struck the proper spot. Cressy put the monologue over in fine shape and was applauded warmly.

"Putting It Over," the act presented by returned soldiers from the 27th Division, who appeared in "You Know Me, Al" and "Let's Beat It," closed the first part of the show and registered one of the biggest hits ever scored by an act in this position at this house. The men who had feminine roles and the chorus "girls" played their parts excellently. E. Albert Crawford did well as Kitty Crawford, while Conny O'Donnell, as the reporter for "The Social Drag" did some good dancing. Walter Roberts as Arhne Marjorie Bronson Mack worked smoothly, while the chorus displayed some good dancing. John Rochs as Granville Greening, whose name was on the programme in bigger type than those of his associates, also gave a clever performance, while Arthur A. Hauser directed from the orchestra pit.

Lady Tsen Moi, styled "The Chinese Nightingale," sang several catchy tunes that caught the fancy of her hearers, and in the opening position on the second part of the bill registered a big hit. The nightingale became a mocking bird for one number, and imitated very cleverly the different fowls and quadrupeds to be found about a farm. She took an encore, and might have taken another.

Will M. Cressy and Blanche Dayne offered an act that started off with plenty of comedy, but ended with a touch of sentiment. As the hard-hearted resident of a rural district, Cressy held up his part excellently, while his partner did all that one could expect of her. There are numerous bits of genuine wit included in the offering, and a considerable number of lines that are bright and carry a punch.

The Creole Fashion Plate, a man who impersonated a member of the fair sex, pulled a big surprise when he suddenly removed his wig and stepped forth—a man! The entire audience was deceived, and following the gasp of surprise, there was a good sized round of applause.

The Act Beautiful, a man, woman, horse and several dogs, assumed a series of artistic poses in the closing position. That they did not hold the crowd was no fault of the act. In an earlier position, the turn would undoubtedly have gone well. Those who stayed until the finish found it an artistic offering.

I. S.

VAUDEVILLE

FIFTH AVENUE

(Last Half)

King and Brown, one-legged acrobats, opened the bill with an assortment of stunts which they did in businesslike and easy fashion. In spite of their physical handicap, the men worked smoothly and some of their feats were remarkable.

Mabel Burke rendered an animated song and registered her usual hit. The scheme of having a "plant" located in the audience sing the refrain continues to win favor.

Sherman and Uttry sang and talked their way into popular favor, taking an encore. The skit lags a bit in one or two spots, but, for the greater part, leaves little to be desired. A sentimental recitation about a horse caused the crowd to want more. There was some singing and a bit of dancing. The offering is cleverly arranged and the performers do well with the material. They could have taken another encore.

Fallon and Brown won numerous laughs, largely because of the efforts of the comedian of the duo. The straight did his part excellently. Most of the gags are new, but quite a few of them are old. The one about Napoleon and the "cootie" could certainly be omitted, for it has been repeated a countless number of times from every stage and did not even cause a ripple of laughter. At the close they rendered a comic French ditty, as they had been impressed by it when they had heard it, and it registered solidly. Some ballads included in the offering also went over well.

Joseph L. Browning followed the Salvation Army drive with a monologue and a huge grin done at regular intervals for comedy purposes. Most of the matter in it is highly humorous and Browning knows how to put it across. Many of his remarks were confined to woman, man and love, and the way in which he discussed them drew laughs aplenty.

Betty Bond started with a kid song, and then did several impersonations with good results.

Fenton and Fields won a laugh as they appeared in their black-face makeup, having started some "wop" patter from the wings. They talked, sang and danced their way into numerous laughs and a big hand. A clever duo of blackface comedians, they use their material as well as it could be used and are sure to score a hit wherever they go. Some of the talk could be improved, but their work will get any act over.

Nat Nazarro, Jr., and his Atlantic Fleet Jazz Band, whooped things up with a series of lively tunes, delivered in a manner that must have been heard for quite a distance around. Nazarro did some dancing in fine fashion, displaying several corking steps, while the band blared forth melody. It was a noisy finish to the bill, and the audience applauded long and loud. One encore was taken. I. S.

KEENEY'S

(Last Half)

Frank Stanley started out as a single, giving a little comedy talk and singing a couple of songs. He then sang to a young girl in an upper box. After the song there was some dialogue between them, at the finish of which the girl left the box and Stanley sang a song about the Salvation Army, the girl appearing in the orchestra to render the chorus. She then went on the stage and they closed with a little patter. The act was fairly well received.

The Four Musical Avallos scored a great big hit with their xylophone playing. The Avallos are top-notchers in their line. They play real music and fully deserved the applause given them.

The Four Laurels, two men and two girls, presented a novel dancing act and were also big hit getters. They started with soft shoe work by the four. A dance of the same kind by the girls and one by the smaller of the men followed. The girls then did a clog and gave way to clog work by the men, who took turns in giving bits of this style of dancing. In kilts they finished with a soft shoe offering. Each member of the quartette is an expert dancer, but the stouter of the men had a shade the best of it and did a number of remarkable steps. Their act was punctuated by outbursts of applause.

Van and Carrie Avery, in their comedy skit, "The Mind Reader," won a goodly number of laughs. Van is one of our best blackface comedians and Miss Avery is a capable comedienne. Their work was well liked.

Elsie White, in next to closing position, sang four character songs and went off to a good hand.

Conchos, Jr., and his comedy assistant closed the bill and won much favor. Conchos, Jr., was frequently applauded for his heavy weight lifting and his assistant caused many laughs. E. W.

VAUDEVILLE REVIEWS

(Continued from pages 11 and 12)

AMERICAN

(Last Half)

Juggling De Lisle opened the bill with a poor house present at the roof Thursday night, due, most likely, to the warm weather. De Lisle went through the ordinary routine of juggling acts, balls, clubs and hats. He does his work well, but seemed anxious to get through as quickly as possible as he rushed all his stunts. The act could use something in the way of a novelty.

Forest and Church made a slow start but worked up to a good finish. The team, man and woman, starts with an old-fashioned song and dance by the lady while the other accompanies on the banjo. The better part of the act was offered with the man playing the xylophone, which he does capably, while the girl did a Czecho-Slavic dance to the tune of the "Hungarian Rhapsody" and repeated it in jazz style. The dancing and xylophone parts of the offering should be worked up to better advantage.

Cook and Oatman are a couple who possess good personality and could easily handle better material than they have. Miss Oatman is an attractive blonde and very well built, while Cook handles his songs well.

George M. Rosenor is still doing the same character impersonations he has been doing for the last few years. The Englishman and dope fiend bits are good and the Civil War veteran bit is excellent. There are a few gags in the opening part of the latter bit that are vulgar and should be omitted, as they spoil the character.

Josie Flynn and her minstrel revue of 1919, a company of women only, were the hit of the bill. Miss Flynn and another woman work in blackface and serve as end men. Miss Flynn is one of the best comediennes in vaudeville and handles her material excellently. The girls did good work with their songs and dances. The number before the closing patriotic bit is old and should be replaced by something new to go with the name of the act, "Revue of 1919," as that number was published in 1917.

Manning, Feeney and Knoll opened the second half with their singing and comedy offering. The singing is good, but the comedy is mildewed. The "echo" bit has been used so much by vaudeville actors that nothing but shreds is left of the comedy. New material in that line will aid the act a good deal.

Pisano and Bingham can also use new material. They are still doing the old "wop" and Irishwoman act. They handle the material well, which is all the more reason for getting new stuff, as they are capable of using better comedy. They pleased well here, however.

The Ferraros closed the show with a strong man and acrobatic turn. G. J. H.

PROCTOR'S 125th ST.

(Last Half)

Robert Dohn and Company, formerly known as the Alva Twins, opened the bill with their weight catching and lifting.

Dennis Chabot has the foundation for a good act with his piano and violin offering, but does not seem able to take advantage of them. He offered some classical and popular numbers and then played "Over There" in the style of different nations and people requested by the audience. With more style to the offering it should go much better.

Ward and Wilson are a pair of performers who do not know when to quit. Although their comedy is commonplace, they managed to get over well until they lengthened the offering to such an extent that it became tiresome. A few minutes cut from the running time will improve the act.

McDevitt, Kelly and Lucy, a comedy piano-moving, playing and near-dancing skit, pleased. The piano-moving bit can be worked up to better advantage. The dancing can only be called "near-dancing," but will serve its purpose for comedy.

Moss and Frye are favorites here and scored a big hit. The team always uses a few new gags which are most likely put into the act extemporaneously. A few of the old sure-fire ones are kept in. The songs are well rendered and last Thursday the team was not permitted to leave without taking an encore.

Chalner, Melba and Company, two women and a man, closed the show with a dance offering. The company uses a pretty setting in full stage. One of the women sings, while the other and the man dance. Some good toe-work and Russian dancing featured the offering, but the music selected for the Spanish number is not suited for the dance and should be changed. G. J. H.

REGENT

(Last Half)

Keene and Foxworth are a couple of colored dancers who proved themselves to be experts in their line and won applause for their work.

Brown and Barrows sang and talked in an entertaining fashion for the most part, but there are some rough spots in their offering that might be better left out. This is especially true of the part where the man suddenly hits his female partner across the leg with the palm of his hand while they are both sitting on a bench. Such bits do not add anything to the gayety of acts, but are a definite contribution to vulgarity.

Maurice Samuels and Company in a playlet called "A Day at Ellis Island," proved to be neither a company, a day, or Ellis Island. It was just Maurice Samuels playing an Italian character part all over the stage, supported by four other players, each of whom might just as well been out of the act for all the chance Samuels gave them of playing. So anxious was Samuels to make an impression that he even kept interrupting one of his players while the latter was playing a really worthwhile violin solo selection. Samuels' histrionic talents were evidently developed in the Yiddish theatres on the lower East Side, where the principal player (or the one who thinks he is), struts all over the stage reciting his lines with reckless abandon. Obviously not for the better class of houses is this Samuels act designed; and, perhaps, by the same token it wouldn't be missed if it didn't play the small time houses.

Waring and Ainslee have a distinctive musical offering that was deserving of the favor it found. He plays a piano quite well and she sings the better class of popular songs in a clear soprano voice that is nothing if not pleasant to listen to. Their act is classy even if not great.

Parsons and Irwin, two male singers, have a surprise opening for their act. They begin full-stage and their talk leads one to believe that the act is a dramatic playlet. But after a few moments a message comes from "the front of the house" telling them to do something different. They finish in one, singing ballads that get over.

Reddington and Grant are a couple of tumblers who perform with dexterous ease, playing stringed instruments the while they tumble over a taut canvas. Theirs is a worth while closing cat. M. L. A.

MAJESTIC

(Chicago)

Brengk's statuesque horse opened the Majestic programme with unique stunts that were pleasing.

"The Girl from Milwaukee" possesses a cultured voice of wide range, and uses a repertoire that is pleasing.

Harry Langdon and Company proved a riot of laughter with their nonsensical skit, "Johnnie's New Car." It scored.

Rockwell and Fox, with nutty antics, kept the house well supplied with laughter.

Theo. Kosloff and his Russian dancers made a decided impression with their nimble and artistic steps. The house in its entirety applauded liberally.

Nelson and Chain, with songs and talk, proved a decidedly clever couple who had an easy time putting their efforts over.

Hyams and McIntyre offered "Maybloom," a pleasing little offering that served to introduce catchy and wholesome songs. They proved favorites.

Parker Brothers closed with a cleverly arranged routine of acrobatic feats.

McVICKER'S

(Chicago)

The two Larconians opened McVicker's with a clever display of acrobatic and equilibristic feats that won them recognition and incidentally brought applause.

Izetta displayed artistic ability with her accordion, rendering a snappy programme of catchy airs. She sang syncopated melodies, accompanying herself on the accordeon. Her gown, a crocheted creation, caused comment. She registered distinctly.

O'Brien and girls offered singing in which popular numbers were rendered. A stage wait of four minutes preceded their offering and dampened their prospects.

Jones and Sylvester suffered from hoarseness, went through their act with scarcely a laugh for their comedy or applause for their singing. It later was learned that they immediately left the programme, "women" replacing them.

Walter Ward and Useless presented an excellently arranged series of tricks on a bicycle.

CITY

(Last Half)

Merle's Cockatoos pleased in the opening position. Miss Merle started her offering with a prologue that would be improved if it were to be cut down. The birds are of every colorful description, and are arranged to present a pretty appearance. Their stunts are of the ordinary kind seen in bird acts. The offering lacks style.

Ferdinand found it easy going with his whistling, in the second spot. He started with the "Poet and Peasant" overture, and after apologizing for his accent, told a few stories, which could be replaced with better material. Some bird imitations and a popular song which he rendered in French netted him an encore which he filled by whistling a medley of popular songs.

"Her First Case," a sketch with two women and a man, proved to be one of the ordinary small-time sketches. The offering did not arouse any interest until the last half, and then only through the loud shouting of one of the characters.

Two women are rooming together and have no money with which to pay the rent. One goes out to get it some way, and is run down by a taxi. Her dress and hat are ruined but she is not injured. The company's claim agent comes and almost succeeds in getting her to sign a release for the company, when the other woman enters. She, after convincing the girl that she is fatally injured, rehearses a speech before the claim agent which she intends to make before the jury, and makes him give them $500.

The Argonne Five were not permitted to leave without an encore. The boys are working in uniform and will be reviewed under New Acts.

Ford and Goodrich would greatly benefit their act by the injection of material to improve the poor spot in their song and dance offering. As the act stands, it is almost entirely dependent on the "Can't believe them" bit. The ragtime lullaby is a good number and, with more like it, the act will go much better.

"Oh Teddy," a musical tab with two men and two women leads and a chorus of ten, went over well for the simple reason that it is a tab, and, no matter how bad a tab is, the small time will eat it up. The chorus has one or two pretty girls, but they all work hard. Two of the leads, as Teddy and the maid, do about the best work. The songs are fair, but the dancing will never do for an audience that understands dancing. There is a bit of a plot to the offering, which is brought out in a poor way.

Al Raymond did a rare thing with his monologue in being compelled to take an encore. The offering is straight talking from start to finish, and such acts rarely score as high as this one did. It will be found under New Acts.

Pless and Rector closed the show with a number of acrobatic and equilibrist stunts. G. J. H.

EIGHTY-FIRST STREET

(Last Half)

Manager Frank Girrard assembled a good bill. It opened with DeWitt Young and Sister, presenting "The College Boy Juggler." Young put some thought into his act and, in consequence, gets away from the old brand of juggling.

Lillian Durkin, who made her debut at this theatre several weeks ago, under the direction of J. Walter Davidson, leader of the Eighty-first Street orchestra, presents a novel song cycle. She has improved wonderfully since she made her first appearance. She has eliminated her accompanist. Wearing Oriental costume and in her bare feet, she sings "Allah's Holiday" and other Far Eastern melodies, in a beautiful contralto voice. She might mix in one or two songs upon an American theme without hurting her act, for Oriental songs grow a trifle tiresome.

"Somewhere With Pershing," Jack Norworth's trench sketch, featuring E. F. Hawley, continues to pull, notwithstanding that the war is over. The little story concerns the troubles of a French Red Cross nurse in trying to locate her soldier brother, and her joy upon finding him and also an American sergeant. Hawley plays the sergeant and Jacqueline Dyris, the nurse. And a very pretty nurse she is.

Ed. Conrad and George Mayo, in a skit entitled, "Fare, Please," are fair. The Chinese comic song and dance with which they close is worth while. But they need someone to write them a new line of talk. The street car conductor and passenger stuff isn't funny. Neil O'Brien years ago gave the public their fill of that and no doubt Nero told a few jokes in somewhat similar vein between fiddlings when Rome burned, substituting, of course, the word "chariot" for "trolley."

The bill closed with Wallace Bradley and Grette Ardine in "Follies of Song and Dance." This couple dances well and sings acceptably, but they have a wonder in their accompanist, Eddie Moran. It is seldom that a mere pianist shows up so well as the featured players. All three are hard workers and they deserved the half dozen encores they received. H. V. M.

VAUDEVILLE

FRANCES DOUGHERTY

Theatre—*Proctor's 58th St.*
Style—*Singing and Dancing.*
Time—*Twelve Minutes.*
Setting—*Special Drop in One.*

A clear and strong voice, pleasing personality and good appearance are the three points that will probably attract the attention of the managers to Frances Dougherty. There is, however, one big fault to be found with the offering—it is not essentially a good single act.

Miss Dougherty works alone and makes two changes of costume, but these take so much time that the audience is kept waiting entirely too long. With a pianist helping and filling in with solos while the audience waits, considerable improvement would be worked. Even then, it would be far better for her to team up with a good male singer and dancer. Some good stepping is displayed by this performer, who, when she does appear, uses her voice to good advantage. Two of her selections are character numbers, one a current ballad hit and the other a jazzy number.

Opening with an Irish piece, she went into a corresponding folk dance. Then came the ballad, followed by a change of costume, which made the audience impatient. Attired in Scotch attire, she reappeared and sang a well known Scotch tune, following it with the Highland Fling. Another wait and she appeared in a modern stage costume and after singing a song telling about "The Allied Victory Ball," closed with a jazzy dance. I. S.

HARMON AND McMANUS

Theatre—*Fifth Avenue.*
Style—*Talking and Singing.*
Time—*Fourteen Minutes.*
Setting—*In one.*

Harmon and McManus, two women, are presenting the old Harmon and O'Connor act. The turn is somewhat crudely done as yet, and it is difficult to compare the two offerings. The new member does well with certain bits, but with others, she is not quite so good. More work will probably put the act into shape. At present, the girls have not yet developed that smoothness which will, undoubtedly, come shortly. Plenty of latent ability is present, and, even in its present shape, it went over well at this house.

They started with a southern number, after which came the piano moving bit from the Harmon-O'Connor offering. The spectacle of the two girls pulling out the instrument made them laugh.

It would be a good idea to include a "blues" song. Miss Harmon used one in the old act and always succeeded with it. It would fit well here. The closing number, incidentally, is novel and they put it over effectively. I. S.

SWEATMAN JAZZ TRIO

Theatre—*Harlem Opera House.*
Style—*Jazz music.*
Time—*Fourteen minutes.*
Setting—*In one (special).*

Wilbur Sweatman is back in vaudeville, and is now using a drummer and pianist for assistants. While his reputation may be of great aid as an attraction, he will have to offer more than this act does to play big time houses.

The act started with a selection of Gypsy airs. Following this, he played one of Tchaikowsky's Symphonies on the saxophone and finished with a medley of jazz numbers. He then did his well-known stunt, that of playing two and three clarinets at the same time in the "Rosary," for which he took two encores. The second encore, which was a medley of "blues," should be put into the regular routine of the act, as it is the type of jazz vaudeville likes to hear.

Sweatman would do well to get one or two more musicians and turn out a big time jazz band act. G. J. H.

NEW ACTS AND REAPPEARANCES

ARMSTRONG AND JAMES

Theatre—*Harlem Opera House.*
Style—*Black-face.*
Time—*Fourteen minutes.*
Setting—*In one.*

There is no reason why these two boys should not be able to hold down a spot in the first half of a big time bill. Both are white, but one uses burnt cork and the other a yellow made-up.

The boys set a fast pace by some good opening patter, which they handled excellently. The black-face gets a number of laughs by putting in a few Yiddish expressions to his answers and questions. The "yellow" man is a corking straight and feeds the comedian exceptionally well. This same fellow does a very good eccentric dance.

Following the dance by the straight, the comedian entered in a short frock above his knees and the two delivered a song. The boys handle their material excellently all the way through, and can keep any audience laughing from the start to the finish of the act. G. J. H.

JOE AND AGNES RILEY

Theatre—*Yonkers.*
Style—*Singing and instrumental.*
Time—*Twelve minutes.*
Setting—*In one.*

This is a pleasing team, the members of which have nice personalities and do their work earnestly. While the girl has no voice at all for singing, it's the kind that, somehow or other, always gets over.

She started with a song, and Joe joined in with the violin. A trombone solo by her, for which she played the "billowy sea" number, was delivered well. Riley followed her with a few classical selections on the harp and rarely has a vaudevillian brought forth such pleasing tinkling sounds from the emblem of the Emerald Isle. She then joined in, now dressed as an Irish lassie, with a few Irish songs. They closed with some jazz on trombones.

The team will do well for the better class of small-time houses. G. J. H.

HARKINS AND McCLAY

Theatre—*Proctor's 58th St.*
Style—*Singing.*
Time—*Twelve Minutes.*
Setting—*In one.*

Harkins and McClay, two men, render a few popular tunes in a manner that should be enable them to find the small time easy going. There is nothing very good about the act, but neither is there anything bad—it is just a small time act.

They started with a "Kentucky" song and followed with a bit of stepping that was poor. A comedy song by one of them was fairly well done. The waltz ballad which the other did was bad, the singer generally interpreting it improperly. They closed with a "Dixie" song, employing several catch lines, which appear to have become one of the necessary adjuncts of the tune. I. S.

DE NOYER AND DANIE

Theatre—*Keith's, Jersey City.*
Style—*Sketch.*
Time—*Thirteen Minutes.*
Setting—*In One (special).*

De Noyer and Danie are using "The House Next Door," the act which Richards and Kyle employed for some seasons, telling how a man and wife quarrelled and he left his home at "5050" and went to live next door at "5052." The act continues to garner laughs and there is no reason why it should not afford the present owners a suitable vehicle for some time to come.

H. M.

15th REGIMENT JAZZ BAND

Theatre—*Harlem Opera House.*
Style—*Instrumental, singing, dancing.*
Time—*Twenty minutes.*
Setting—*Full stage.*

The Fifteenth Regiment Jazz Band, a group of colored men from the "Fighting Fifteenth," have an act that should make its way to the top.

The twelve men in the band are capable musicians and include a good singing quartette. They also have among them some dancers who step in as lively a manner as any that have been seen here in some time. Some of the performers who attempt to imitate the dancing of Southern darkies would do well, incidentally, to watch those who are with this turn. Street clothes are worn by all but the leader, who wears an officer's uniform.

The men are there with the ability. The offering might have been better staged; but it is, nevertheless, a crackerjack vaudeville act. The leader plays the cornet, and the others include a pianist, violinist, three banjos, a guitar, two mandolins, a cornet, trombone and trap drummer.

The act started with some jazzy melodies, which were followed by a number by the singing quartette. Some more instrumental work by the entire band was followed by a fast dance by one of the men. The rest of the program offered included two more dances by two of the players, some more singing, and some playing by the band. At this house the act garnered a tremendous round of applause. I. S.

RONAIR AND WARD

Theatre—*Keeney's.*
Style—*Talking.*
Time—*Fourteen minutes.*
Setting—*Special.*

A man and woman skit, with a few laughs here and there. The Irish character comedian does some fairly good work, but his partner does none too well in her role. The turn is one for small time. The open bit of talk is so cynical it may prove displeasing. At this house they had to work hard to get laughs and they will probably find it rough going elsewhere.

They opened with a bit of talk in which they employed the usual dialogue of a couple meeting each other in a strange town. The young man is still fresh from the country, but the maid is up in city ways—she has even changed her name. She ridicules her partner, recognizes him, and he proceeds, in his crude manner, to get back at her, providing some laughs. The rest of the act is dialogue. A few jingles and a bit of a song are included, but are hardly noticeable, they being so short and so over-balanced by the rest of the act. I. S.

ELSIE WHEELER

Theatre—*Proctor's 125th St.*
Style—*Singing and posing.*
Time—*Ten minutes.*
Setting—*Special.*

Elsie Wheeler has a posing act which she starts and finishes with songs. She sings fairly well, but the greater part of her offering consists of standing in front of a screen while different colored slides are flashed upon it, she fitting into each picture. This is not so good. Apparently, she has not yet developed to perfection the feat of gliding gracefully into each new pose and holding it. The offering, with more work, will be a fair one for small time. It is hardly likely to attract the attention of booking agents in its present form. I. S.

HALE AND HARDY

Theatre—*Keeney's.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Hale and Hardy, two sailors, who appear in their uniforms, have a song offering that should enable them to play all of the small time with success. One of them plays the piano, while the other puts the songs across. The latter has a pleasing but not powerful voice well suited for almost any kind of song. He has a graceful and easy manner also, and has probably been in vaudeville before.

The pianist does his bit well and the two team well. The fact that there are so many similar acts of recognized quality will probably leave little room for this one except on the small time, but they should work their way into the best of the latter class on their merits.

They opened with a ballad telling that the greatest thing that came from France was the boat that brought them home. A double comedy song went fairly well. Following another lively number, the pianist rendered Rachmaninoff's prelude and followed with one or two popular melodies. After that came a bit of talk by the other, and they concluded with a few more popular songs, a Salvation Army number closing. I. S.

ALICE MOSS

Theatre—*Proctor's 125th St.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Alice Moss starts her offering with a "kid" number in rompers. But the number is a very slow one, and gets her off to a bad start. She followed it with the old number, "Does Anybody Want to Take Charley's Place," delivering it poorly. A published number completed the act.

If Miss Moss wants to get on the three-a-day with her present act, she will have to revise the order of her numbers. The best thing for her to do would be to get some new material, as the published number is the only thing new in the act. Although her voice will not pull down a house, she has a pleasant personality and, with proper material, could go on the small time. G. J. H.

MEYERS, LOYDD & MALDEN

Theatre—*Proctor's 125th St.*
Style—*Dancing.*
Time—*Twelve minutes.*
Setting—*In one.*

Acts with two men and a girl have not been seen very much lately and this trio finds the going very easy in the better class of small time houses. The men wear full dress and the girl, an attractive brunette, wears frocks above her knees.

They started with a song and dance by the trio that was neatly done, after which the two men followed with a dance. The girl then showed her ability in a dance by herself, which went well. A song by one of the men followed, after which two more dances completed the offering. G. J. H.

GEO. W. MOORE

Theatre—*Proctor's, Yonkers.*
Style—*Juggling.*
Time—*Twelve minutes.*
Setting—*In two (special).*

Moore has a very pretty setting, the effect of which was entirely spoiled by the manner in which he had his apparatus placed on the stage. Some dummies serve for comedy purposes. The juggling is ordinary, consisting of club, ball, plate and hardware work. The act needs something in the way of novelty, but will do for the small time.

G. J. H.

VAUDEVILLE

GORDON AND JOLICE

Theatre—125*th Street.*
Style—*Sketch.*
Time—*Fourteen minutes.*
Setting—*Full stage.*

A pleasing little comedy sketch that will do for the small time houses after the opening is speeded up.

A husband and wife are the characters. They enter the house, dressed in riding habits, and conversation at the opening would lead one to believe that the offering turn out to be a tragedy. The "going home to mother" speech is made by the wife and hubby retorts by telling his wife she can go to any place she wants to so long as she gets out. Comedy is worked in by the man's sewing his trousers to show his wife that he does not need her. However, he does not prove this to his own satisfaction as he sews the torn trousers to those he is wearing. Finally wifey returns and there is a reconciliation. G. J. H.

HORLICK-SARAMPA SISTERS

Theatre—*Henderson's.*
Style—*Dancing.*
Time—*Eleven minutes.*
Setting—*Special. In two.*

The dance offering of Horlick and the Sarampa Sisters has class. They opened with a Hungarian number which was followed by a solo dance by Horlick. Nidjy Sarampa, one of the sisters, then gave a solo dance and the trio finished with a Spanish Tango.

Three more capable dancers it would be difficult to get together and their work is the kind that is a sure applause getter. The girls are graceful, as well as expert, and Horlick, besides his other dancing qualifications is a remarkable "hock" dancer. They were assisted by D. Franklin, who led the orchestra for their act. E. W.

TEX ELLIS

Theatre—125*th Street.*
Style—*Talking and singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Tex Ellis claims to be a Southerner and affects a fairly good Southern accent. This acent would be of great aid to him if he would work in black-face.

His delivery, however, is not good, for he fails to bring out the real points in his material. He has a few good gags that are lost because of the way be uts them over. He has a deep baritone voice but he lacks in singing as in speaking-delivery. His closing number, which was a "coon" dance, saved the act. G. J. H.

NORTHANO BROTHERS

Theatre—*Yonkers.*
Style—*Skating.*
Time—*Eight minutes.*
Setting—*In three.*

As the act stands, it is hopelessly small-time. The team did a few tumbles on skates, put in a bit of comedy, did some stunts and went off. The main stunt consisted of the two jumping from the floor to a table with their skates on and then off to the floor again. The boys will have to add more to the act and lengthen the running time to go over. G. J. H.

GRACE AND EDDIE PARKS

Theatre—*Fifty-eighth Street.*
Style—*Singing and Dancing.*
Time—*Twelve minutes.*
Setting—*In one.*

Clean-looking couple, of society type, in riding togs, with a neat though not novel turn. They sing fairly well and dance nicely. Their line of patter is good and both have their share of personality, without which a two-act is lost, unless the pair happen to be acrobats or elephants. Grace and Eddie can fill an early spot on the better small time. H. M.

NEW ACTS AND REAPPEARANCES

NAT NAZZARO, JR.

Theatre—*Mt. Vernon.*
Style—*Jazz band and dancing.*
Time—*Sixteen minutes.*
Setting—*Full stage.*

Nat Nazzaro, Jr., starts the offering in one as a single. He presents a nice appearance in a short velvet coat that is cut as a cross between a bell-hop's uniform and a tuxedo.

He started with a jazz song and dance, and the orchestra stopped playing, the leader saying he only played classical music. Nat then announced that he would do without the orchestra and had the curtain raised, showing the Atlantic Fleet Band of twelve pieces. Then followed the kind of jazz that sets the audience to shimmying in their seats. A "Bullsheviki" number by Nazzaro followed, the band accompanying.

He then played the 'cello with the band, while an absent member sang from a box and took an encore.

The rest of the offering consisted of a "bubbles" and "blues" bit, played by the band, and some good eccentric dancing by Nat. The band scored the hit of the bill in closing position here and stopped the picture from going on. The sailors are capable musicians and Nazzaro conducts well. The act should fit into any bill. G. J. H.

MANNING AND HALL

Theatre—*Fifty-eighth Street.*
Style—*Singing, Talking and Dancing.*
Time—*Ten minutes.*
Setting—*One.*

Managers looking for a screeching comedy dance can find it in this act. A Woolworth Building of a woman does an Apache glide with a peanut of a man, throwing him around her shoulders like she would a scarf. The couple had to respond to four or five encores and the crowd would have kept them longer had they been allowed to remain.

The man works the difference in size to a finish, getting all the laughs possible. On one exit, he jumps on her back and she carries him from the stage. For a large person, she isn't a bad hoofer. They have a good line of talk. The act looks like sure fire on the big time. H. M.

SHELDON AND DAILEY

Theatre—*Henderson's.*
Style—*Piano and singing.*
Time—*Twelve minutes.*
Setting—*In one.*

The Misses Sheldon and Dailey are possessed of pleasing personalities, which are a decided asset to their act. Furthermore, they put over five of their six songs to the best advantage.

They started with a couple of songs, with the orchestra accompanying. Then, with one at the piano, they gave another number. This was followed by a solo number by the pianiste. Two more songs completed their offering and sent them off to a good hand.

The girls are attractive and capable. E. W.

THE BANDYS

Theatre—125*th Street.*
Style—*Clog-Dancing.*
Time—*Twelve minutes.*
Setting—*In one.*

Man and woman in a clog-dance offering done on a dancing mat. They are clever exponents of clog dancing and will win favor with most audiences as this style of work is not done to death today. The man works in some comedy by his imitations of the different styles of walking one sees on the street. G. J. H.

ISABELLE D'ARMOND & CO.

Theatre—*Keith's, Jersey City.*
Style—*Singing and dancing.*
Time—*Fifteen minutes.*
Setting—*In one (Special).*

Miss D'Armond in this act shows slight ability as an entertainer. What she lacks in talent she endeavors to make up for in novelty.

She opens by doing a piano solo and has a special curtain to help her out. Her piano playing is fair and she wears a pretty little hoop-skirted costume. Then she tries to dance, but is a trifle heavy. In the interim she "kids" a fellow in the box, calls him "Archie" and holds his hand.

Next Miss D'Armond uses a cartoon drop entitled "The Tomb of Comedy." Inscribed thereon are a number of drawings after the Egyptian fashion. One shows an ancient telling "Minnie" she can't "shake her shimmie" there. Other cartoons touch upon prohibition and various topics of the day. This got sufficient laughs and so did Miss D'Armond when she comes out in a Cleopatra costume and calls for her "children," at which summons two burly stagehands appear, grinning foolishly.

Miss D'Armond also recites a piece, comparing the late war to a baseball game. The pianist plays "Traumerei" in his saddest style during the recitation. The act gets over with a punch at the end when Archibald arises in the box and follows the girl in a song. He has a good voice. H. M.

DUNLAY AND MERRILL

Theatre—*Harlem Opera House.*
Style—*Talking and singing.*
Time—*Ten minutes.*
Setting—*In one.*

Dunlay and Merrill do a bit of singing, but for the greater part, do a dialogue at a good rate of speed. The talking, in addition to lacking cleverness, is done entirely too fast. The male member of the duo sings a comedy song fairly well, but the turn has little to recommend it. Unless some bright talk is added and the woman learns to speak more distinctly, the turn will find the going rough.

They started with dialogue, after which the man did a "Kiss" song. She later joins him in the song. There is then some more dialogue, a bit of slapstick comedy and they then close.

Only ten minutes is consumed by this offering, which is rather short for this sort of an act. Another song should be added to lengthen its running time. I. S.

FOUR PRINCE GIRLS

Theatre—*Proctor's* 125*th St.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*Special.*

The Four Prince Girls are a capable singing quartette, who render several current song hits in pleasing fashion. They know how to harmonize and have a good act. With the present popularity of singing, it will not be very difficult for them to get over. They scored a hit at this house, and there is no reason why they should not be equally successful elsewhere.

They opened with a "Dixie" selection and followed with a "Salvation Army" ballad. An Oriental song was rendered in pleasing fashion. There was a ballad, a soprano singing the first verse, and the rest joining in the refrain. A rube comedy number called for an encore, which they did by giving an imitation of a newsboy quartette singing a familiar tune. I. S.

DENNIS CHABOT

Theatre—*Proctor's 23rd St.*
Style—*Violin and piano.*
Time—*Thirteen minutes.*
Setting—*In one.*

Dennis Chabot is an entertainer. Personality, musicianship and the ability to do the right thing at the right time are all his.

For a starter, he "pianoed" into the Second Symphony. Afterwards he took his violin and brought forth the long-suffering but sure-fire "Glow Worm" and then ragged several popular selections, including "Hindustan."

Violin stuff always goes and the crowd wanted more. Dennis, however, went back to the piano and rendered "Over There," in response to requests from the audience; as a Jew, a Chinaman and men of other nationalities would play it. "What else?" he asked. "Bolsheviki!" yelled someone in the audience. Dennis thereupon played "Over There" with his right hand and Chopin's funeral march with his left.

"After July First," cried another patron. The pianist's left hand furnished "How Dry I Am." H. M.

ARGONNE FIVE

Theatre—*Audubon.*
Style—*Singing and talking.*
Time—*Sixteen minutes.*
Setting—*In one.*

The five boys in this act appeared in the Lexington Theatre with the Argonne Players under the name of the Camp Upton Four. Corporal Pincus, Corporal Baker, Privates Solly, Liebling and Reedy, make up the quintette. When reviewed, the members worked in "civies," but it is their intention to don their uniform again for a month or so, although they get over very well without them.

The quintette uses all special numbers for their songs, which they deliver very well. Pincus, as the comedian, would do well to add some more gags to his patter, especially of the kind that civilian audiences will enjoy, as most of the talk can only be understood by men who have done service. After the boys have worked the offering for a while, they will round it into form and get more class into it. G. J. H.

AL RAYMOND

Theatre—*City.*
Style—*Monologue.*
Time—*Twelve minutes.*
Setting—*In one.*

Al Raymond, formerly of Raymond and Caverly, is doing a single as a Dutch comedian, wearing a wig to impersonate the part. His patter is extremely up-to-date, with gags about the Peace Conference, the League of Nations, the Bolsheviki, and then the old reliable knocks at women, in which he has produced a lot of new stuff. His delivery is good and the lines are sure-fire laugh producers.

At this house, when reviewed, he was compelled to take an encore, and, with a straight talking act, that's going some. G. J. H.

DENNIS BROTHERS

Theatre—*Proctor's, Mount Vernon.*
Style—*Ladder equilibrists.*
Time—*Nine minutes.*
Setting—*Full stage.*

Few acts in vaudeville work on a revolving apparatus in the manner this team does. Balancing feats and standing up on the rungs of a ladder are among the stunts performed, while the ladder whirls around in a complete circle, with a man at each end. The big feature is worked with skates on, the boys standing on the rungs and doing the complete circle. The work is executed neatly and has plenty of thrills. G. J. H.

CHICAGO NEWS

RINGLING BROTHERS TO PITCH THEIR TENTS IN GRANT PARK

Will Play Ten Days' Engagement on Lake Front — Coliseum Passed Up for First Time—Will Arrive Here July 25—Can Handle 14,000

Ringling Brothers and Barnum and Bailey Circus, combined, will come to Chicago on July 25 for a ten-day engagement at Grant Park. This will be the second circus to play on the lake front lot since 1893, when the Adam Forepaugh shows played there to catch the World's Fair crowds.

This will be the first time that a show under the Ringling Brothers management has played outside of the Coliseum and the change is made only because of the seating capacity. The Coliseum, while it had sufficient capacity for the Ringling show is not considered large enough for the combined shows which, since they opened the season have played to the largest attendance ever known in circus history.

The tent used by this show has a seating capacity of nearly 14,000, about double that of the Coliseum, and it is fully believed that with the shortened season—the Ringling show has for some years stayed twenty-one days in this city—and the double attraction, even the big tent of the show will not be large enough.

The Hagenbeck-Wallace Shows played a benefit engagement last year at Grant Park, but the venture was a failure. This was in part due to the cold weather and part to the fact that the War Exhibition had been held on the lot a few days before.

From present indications, few tented shows, of any size, will visit Chicago this season. It is true that the Hagenbeck-Wallace shows are heading this way and play Rockford, Ill., on June 7, but there is little likelihood of those shows coming to Windy City.

NOBODY LIKED "YOU'LL LIKE IT"

Crepe adorned the entrance to the playhouse two days after "You'll Like It" opened an engagement at the Michigan Avenue Playhouse. Sixty dollars' worth of tickets were the receipts of the final night's performance and it broke the camel's back. Only those who make it a business to purchase scenery, costumes, props, etc., are now buzzing around the playhouse.

Harold Boucher, hailed as an oil king from out of town, was the monied man behind the attraction. It cost him just $8,400 to finance the little musical comedy production. B. D. Berg, the promoter of the attraction, became acquainted with Boucher, who dropped in with $2,500, then a little more and a little more, until the sum of $8,400 was reached. This was the finish. Boucher vowed he had enough, that he had learned a good lesson and that he was through "angeling." According to late reports, the principals and chorus are said to have been held off on salaries.

The production was composed of local vaudeville and cabaret artists, and had secured plentiful daily newspaper publicity, which was in the hands of Thomas Bourke. However, the script is said to have been badly written and not worthy of wasting any money on. No other attempt will be made to produce the attraction.

CHICAGO OPERA OPENS NOV. 18

A ten-week's engagement of Grand Opera will open at the Auditorium Theatre, starting November 18. This will mark the ninth season of the Chicago Opera Association.

Campanini is now in Europe, but before leaving he gave out a list of the stars who will appear in the various operas here: Amelita Galli-Curci, Mary Garden, Rosa Risa, Yvonne Gall, Tamaki Miura, Florence Macbeth, Evelyn Herbert, Dorothy Jardon, Nina Morgana, Germaine, Alessandro Dolci and Alessandro Bonci.

MONKEY, LOOSE IN CROWD, BITES

Reports from Kansas City state that "Pedro," a trained monk, playing one of the vaudeville theatres, escaped from his trainer and ran rampant through the streets while a Decoration Day parade was being held. The animal bit several pedestrians, and was finally captured by a policeman. The monk was returned to his owner, who, it is said, will have to stand the damages caused by the animal's escapade.

HOUSMAN A POOR SCHATCHEN

Lou Housman, who sponsors many press yarns for Loop theatres, has been sprinkling the marriage bee recently in and around the various newspaper offices. All of the supposedly genuine marriages have fallen through, however. He is now softly hinting that Willette Kershaw is soon to marry a man living at the Congress Hotel. But Miss Kershaw says "Not a chance," when interviewed time and time again concerning the rumor.

Morris W. Teuffel, of the Congress Hotel, who was named as the man, stated that he knew Miss Kershaw very well, but they had never thought of marriage.

ALI DENIES RUMOR

The persistent rumor that Abnar Ali was to again head the White Rats' organization in this vicinity was emphatically denied by him when interviewed.

"I am out of the profession for good and am now in the commercial field," he stated.

He is now resident manager for the Prudential Mercantile Agency, with Chicago headquarters in the State Lake building.

FAIRS BOOKING ACTS

Chicago's theatrical colony is planning to enter into the "dead" season, now that the theatres are commencing to close for the months of June and July. Many acts recently appearing in vaudeville have arranged tours with fairs, carnivals and circuses. Other acts, which mainly depend upon the variety theatres, are quickly departing for their summer homes in and around Chicago.

COLOSIMO HEAVILY FINED

"Big Jim" Colosimo, better known in theatrical and other circles as "The Immune," proprietor of Colosimo's Restaurant and the Arrowhead Inn, was $300 and costs for the beating he administered to a reporter on the Chicago *Tribune*. He paid the State of Illinois $122.60 for the slugging charge and $200 and costs for selling drinks in violation to the laws of the State.

LIKES FIRST NAME BETTER

"Moonlight and Honeysuckle" will take back its original title, "The Merrie Month of May," when Ruth Chatterton appears in San Francisco, Cal., late in June. She will support Henry Miller, playing cities 'twixt Omaha and the Pacific coast.

STOCK AND REPERTOIRE

MANY MUSICAL STOCKS OPENING THIS MONTH

Cleveland, Boston and St. Louis to Have Companies Made Up of Well-Known People—"Oh, Boy!", "Firefly" and "Robin Hood" Are Among the Shows Listed.

Musical stocks are to be popular this summer and before the month of June passes many such are scheduled to open Cleveland, Boston and St. Louis, in the order given, are named as the first to open.

These companies, engaged through the offices of Matt Grau, include the names of many prominent on the musical comedy stage, and line up as follows:

The Cleveland company, under the management of Vaughan Glaser, opened last Monday at the Prospect Theatre in "Firefly." The roster names Fern Rogers, Sarah Edwards, Bertha Donn, Marion Shirley, Jerome Daly, Humbert Duffy, William McCarthy, Ralph Whitehead, David Andorada and a chorus of thirty. Frank Ranger is stage director, and Clarence West musical director.

The Boston company will open Monday, June 9, at the Plymouth Theatre, with "Oh, Boy," as the bill. The roster includes: Dorothy Maynard, Flavia Arcaro, Leonore Chippendale, Jack Norton, Donald Roberts, Hugh Cameron, Walter Woolf, and a chorus of twenty girls and six men. Eddie Howe is the musical director and Carl Hunt manager.

The St. Louis organization is to be located at Forest Park, where it will open on June 16 with "Robin Hood" under the management of David E. Russell. In the list of players are Stella De Mitt, Blanche Duffield, Caroline Andrews, Mildred Rogers, Carl Gantvoort, Craig Campbell, Charles Gallagher, Frank Moulan, William Danforth and a chorus of eighty. Charles Jones is stage manager, Ralph Nichols assistant stage manager, and John McGhie musical director.

Another musical company is to be installed in the Jefferson Theatre, Portland, Me., by Adolph Mayer. This organization is to open June 23 in "The Pink Lady."

PITTSFIELD HAS SUMMER STOCK

PITTSFIELD, Mass., June 2.—Nathan and Samuel Goldstein will open a Summer stock at the Colonial Theatre here on June 16th, with "The Brat" as the first bill. The company, engaged through the Paul Scott offices, includes: Leona Powers and Stewart Robbins, leads; Louis Girard Huntington and George B. Connor, second business; Lois Bolton, ingenue; Clarence Chase, juvenile; Emily McPherson and Bob McClung, characters; J. Randall O'Neil, stage manager; Rolla Lloyd, stage director, and Robert Connavale, scenic artist.

NEWBURGH GETS SUMMER STOCK

NEWBURGH, N. Y., June 2.—The George L. Brown Stock Company opened tonight at the Cohen Theatre for a season of Summer stock, with "Which One Shall I Marry" as the offering. Two bills a week will be given, and the play for the last half of this week will be "The Man They Left Behind." "Kick In," "The Divorce Question," "Nearly Married" and "Bought and Paid For" are among the plays for which Manager Brown has contracted.

CECIL SPOONER BACK IN BRONX

The Cecil Spooner Stock Company opened a return season of summer stock at Miner's Bronx Theatre, last Monday in "Daddy Long Legs." Supporting the star are Edna May Spooner, Maquita Dwight, Carrie Lowe, Florence Stewart, Douglas Dumbrill, Norman Huston, Fred Clayton and Joseph Kennedy. James R. Garey is stage director and Joseph Solly business manager.

MILWAUKEE HAS SUMMER STOCK

MILWAUKEE, Wis., June 2.—Harry Minturn has organized a Summer stock company which will open next Monday at the Davidson Theatre in "Fair and Warmer." The cast includes Miriam Doyle, Robert Brister, Jack Moore, Joseph De Stefani, Marie Harcourt, Grace Louise Anderson and Harold Whalen.

ENGAGED FOR "13th CHAIR"

Helen Van Hoose, who was featured on the road this season in "The 13th Chair," was especially engaged to play the role of Rosalie La Grange in that play this week with the Blaney Players at the Yorkville Theatre.

BAKER PLAYERS OPEN

OAKLAND, Cal., June 1.—The Baker Players, from the Baker Theatre, Portland, Ore., opened a brief Summer season at the Orpheum today, with "The Unkissed Bride" as the bill. The company includes Olive Templeton, Louis Leon Hall, Lea Penman, H. Guy Usher, Leslie Virden, W. Vaughn Morgan, Gertrude Ellis, Ancyn McNulty, Louis Corder, Ethel Dearing and J. Anthony Smythe.

BOOTH PLAYERS OPEN MAY 30

NEW BRIGHTON, Pa., May 30.—The Nellie Booth Players opened today for a Summer season at Junction Park. The company includes: J. S. McLaughlin, Wallace Ford, Norman R. Field, Wm. M. Crookshank, Mattie Finch, Kathleen Cooper, Catherine Wright and Nellie Booth. David Gilchrist is business manager.

ROBERTSON JOINS ROSSKAM

Willard Robertson has joined the Chicago Stock Company and will open with the show next Monday at Altoona, Pa. This will be Robertson's second season with the company.

EMMA BUNTING RESTING

Emma Bunting and Carlton Jerome, having closed their season with the stock at the Fourteenth Street Theatre, are taking a two weeks' rest before opening in summer stock.

FOX JOINS ALBANY STOCK

ALBANY, N. Y., May 30.—Stuart Fox joined the Malcolm Fassett Stock at Harmanus Bleecker Hall this week, and opens next Monday in "The New Henrietta."

MARGARET PAGE JOINS CLANCY

WATERBURY, Conn., May 28.—Margaret Page joined James Clancy's stock at Jacques Theatre this week, as ingenue, opening Monday in "The Lion and the Mouse."

SIGNS WITH UTICA CO.

UTICA, N. Y., June 2.—Hilda Vaughan has signed with the Park Theatre Stock and opens with the company next week.

JACK BESSEY OPENS IN PEORIA

PEORIA, Ill., May 28.—The Jack Bessey Stock Company has opened a Summer season at the Orpheum Theatre.

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TROUBLE AHEAD

Never in the history of the theatrical business in America have managers been confronted with so many difficulties as loom before them for the coming season.

To begin with, players are asking managers to pay them for all additional performances beyond the average eight given weekly. This has been taken up by the Actors' Equity Association, which is fostering the demand with all its organized strength. The managers are combating it through the Producing Managers' Protective Association.

Then there are the musicians. They have a strong union to back them up in their demands. And they expect to receive a general increase in pay. In addition to that, a large number of them are seeking two dollars a week extra if they have to wear tuxedo suits while playing. This means more money out of the pockets of those who run theatres.

The scenic artists have been out on strike these several months past because of the refusal of the large studio owners to increase the wage scale of the painters. Most of the high-class scene painters are members of the United Scenic Artists' Union which has taken up the cudgels for them. Some of the studio owners have already settled with the union, but others are holding out.

Following the settlement, the studio owner will, as he already has done, raise the price of scenery to the producing manager. Scenery is as necessary to a show as children are to a foundling asylum; which means that the producing manager will have to submit to the additional cost.

Last, but not least, are the stage hands. They are as indispensable to the theatrical business as the camera is to the motion picture industry. They, too, want more money for their labor, beginning next season; and when they seek anything they do so through their Gibralter-like union, which met in convention last week in Ottawa, Canada.

The United Scenic Artists' Union and the Musicians' Union sent representatives to Ottawa, so that the three organizations might work in closer harmony.

It looks like rough weather ahead.

ASSAILS FILM MAKERS

Editor, N. Y. CLIPPER.

Dear Sir: Just saw a moving picture called "Spot Light Sadie," featuring Mae Marsh.

It brought to my mind an article which I read in your May 21 issue, "Anent Dr. Wise," and the statement he made regarding show business, as "The Dirtiest Business in America."

It is no wonder that Dr. Wise (?) and other people who know absolutely nothing about the business and the people in it, can, and look down at the performer and the chorus girl, when the M. P. producers keep making such pictures as "Spot Light Sadie," or any other such slang titles, as they will keep wishing them on the woman of the stage.

The "Spot Light Sadie" picture shows how several "Johns" wait outside stage doors for chorus girls, and then arm in arm they dash away to a cafe.

Then another scene shows the interior of the cafe and several girls and "Johns" sitting around a table drinking and having a jolly good time.

The cafe is raided, one girl having a "beaut" of a jag was arested; another scene shows several of the girl-friends' "Johns" visit them in their dressing rooms. One guy always making a touch for some money.

If this is not all wrong, what is? Why feed the public on such stories and scenes.

Why don't some of the moving picture concerns get wise to themselves and stop downing the chorus girl, also the actor, as I have seen in several pictures.

I hope you understand what I am trying to get at—"Why educate the public with stuff that is all wrong?

Yours very truly,
DAVE A. HOFFMAN,
and the American Beauties.

Detroit, Mich

WANTS MORE BASEBALL

Editor, N. Y. Clipper.

Dear Sir:—At the Polo Grounds on Sunday, April 13th, an announcement was made that the songwriters and actors would play the second game of their series at Newark, N. J., or Ebbett's Field, Brooklyn. Dick Jess, who brought these teams together at the Polo Grounds, was responsible for this statement. However, nothing has been heard from Jess or Daniel Frohman, of the Actors' Fund, in reference to that second game.

The theatrical profession and the public in general supported the teams nobly and had the weather conditions been more favorable, a record-breaking crowd would have been at that game. I think it's about time for the date of that second game to be announced.

This is the biggest baseball year in the history of the game, and there is no reason why the proposed series between the above teams should not be played. If the games are not played for the benefit of the Actors' Fund, I would propose to have them played for the Actors' Equity Association.

Yours in sport,
CHARLIE LOWE,
165 West Ninety-fourth Street,
New York City.

May 25, 1919.

25 YEARS AGO

Bobby Gaylor was in Paris, France.

The Schaffer Family appeared at Eldorado Park, N. J.

Cyril Scott was with Charles Frohman's stock company.

"Coon Hollow" was produced by Charles E. Callahan.

New plays: "The Wage of the World," "The Juggernaut," "A Back Number," "The Little Conspirator," "The Diplomats," "Rush City," "The Globe Trotter."

Agnes Evans, Nettie Huffman, Marie Rostelle, Harry Foy, Ray Vernon, Maud Raymond, The Rossleys, Amy Gordon, Imogene Comer, John and Nellie Macarthey appeared at Sam T. Jack's Sunday night show at the Empire, Chicago. The burlesque company at the same house included Emma Ward, Filson and Errol, Richmond and Glenroy, and Charles Belmont.

WANTS TO MEET WINNER

Editor, N. Y. CLIPPER.

Dear Sir:—Notice in a trade paper where Frank Faye and Douglas Fairbanks are going to meet in a boxing match at the Friars Club. As I claim the championship of the London Music Halls, I would like to meet the winner of this fight.

Yours truly,
AL FRIEND.
(Friend and Downing)

Kansas City, May 30.

Answers to Queries

T. R. A.—Julia Marlowe's first husband was Robert Tabor.

J. McD.—Both songs are restricted for stage use, and are not published.

O. I. C.—William H. Jennys went into bankruptcy in February, 1910.

E. R.—"The Old Town" played at the Globe Theatre, with Montgomery and Stone.

OLD PATRON.—Neil Burgess died February 19, 1910, nine years ago, so you must be mistaken.

S. A. W.—The Little Theatre, Philadelphia, was opened with a policy of motion pictures on June 21, 1915.

A. H.—Enterprise Music Supply Company of 145 West Forty-fifth street, will supply you a copy of the number.

K. P.—Sam Devere's Company was the attraction at the Gayety Theatre in Brooklyn when it opened on November 7, 1892.

G. B.—There was a benefit performance given at the Century Opera House on August 26, 1915, for the Italian war suf-

R. R.—Yes, the Montagu Love now in vaudeville is the same Love who has been starred in motion pictures. That is his personal affair. Why not ask him about it?

H. D.—Cohen and Harris presented "The House of Glass" at the Candler Theatre on September 1, 1915, for the first time.

W. L. S.—Olga Miska and Company are with the Arthur Hammerstein production "Tumble Inn" at the Selwyn Theatre, New York.

F. M. D.—Duke Cross and Wellington Cross, now in vaudeville, is one and the same person. He is going with Nora Bayes next season, but has signed with John Cort.

S. G.—It is not necessary to take lessons in elocution to qualify as actors. Few ever did. The purchase of a published play does not give you the right to use it on the stage.

S. T. O.—"The Last Laugh" was written by Paul Dickey and Charles W. Goddard. Dickey and the Shuberts produced it. It had its premiere on July 29, 1915, at the 39th Street Theatre.

T. I. P.—The Prospect Theatre in Brooklyn is a Keith house. There is a Prospect Theatre in the Bronx, owned by B. S. Moss. State to which of the two you refer, and we will attempt to answer your question.

J. T. R.—The Selwyns produced "Rolling Stones." It was written by Edgar Selwyn and has its premiere on August 17th, 1915, at the Harris Theatre. It was produced under Edgar Selwyn's personal stage direction.

B. P.—G. E. McCune managed the Fifth Avenue, which was then known as Keith and Proctor's. William Welsh managed the Circle Theatre, and Percy G. Williams the Bronx Theatre. Both the Circle and the Bronx played vaudeville.

Rialto Rattles

WHY WORRY?
Cheer up, boys, the thirst is yet to come.

JUST BY ACCIDENT
Pretty soon some of these rotten acts are going to feel the wise manager's axe.

VAUDEVILLE PROVERBS
A little shiver and a shake,
The audience will soon awake.

WILL MAKE THEM WONDER
If Leon Errol ever comes back with his "souse" act he will make them wonder how he does it.

THEATRICAL MYSTERIES
Why do the numerous balancing and juggling acts all insist on having themselves programmed as "Novelties"?

SEEN AND HEARD
Our humorous office boy begs us to say that actors' spats may be seen more frequently. Office urchin, that's impossible!

SEEMS SO TO US
Not only are the bed-room plays *roping in* the much-desired kale, but they are *tossing more fancy twists* in doing so every day.

IT'S STILL GOOD ADVICE
Girl acts and traveling companies featuring bed-room plays are finding that Horace Greeley had it doped correctly when he said "Go West."

WE'LL SAY SO
In threatening to walk out, some of those union actors seem to be on the verge of imitating certain persons who have seen their histrionic endeavors.

THEY'RE THE CHAMPIONS
If the Germans knew of the fine quality of gas exhaled by some of the agents in the Putnam Building, they would blush with shame as they compared it with their inferior product.

HAD THE RIGHT IDEA
There was a young man on Broadway,
Who found that his play did not pay;
He put in a scene
With a bed and a screen,
And the house is now packed night and day.

HOW MANY DO YOU KNOW?
The managers may have to invoke the services of highly talented amateurs to replace professionals. We can give them the names of ten thousand thin young females who recite "Curfew Shall Not Ring Tonight."

TRY IT AND SEE
When you can't get by
With the grand old flag,
Everything out front goes wrong.
Why, cheer up, old kid,
For your act can't lag,
With a Salvation Army song.

TAKE A SUB. EXPRESS
This is the open season for advance men, who are advancing on Broadway in droves, looking for work. "Advance, advance man, and give the countersign."
"I. O. U."
"Pass right on an' keep a-goin'!"

SAD, BUT TRUE
A mild, sad show,
Will earn no dough,
The bedroom play
Will win the day,
And in its gay successful flight,
Will rope the coin in through the night.

WANTS "LOVE LAUGHS"

Negotiations are under way for the English rights to "Love Laughs" between Albert de Courville and the Scibilia Producing Company, which produced it in America.

C. B. COCHRAN WILL RETIRE IS RUMORED IN LONDON

Refusal to Recognize Actors' Association Started Trouble Which Threatens to End in the British Theatre Losing One of the Most Remarkable Men in Its Entire History

LONDON, Eng., June 1.—London, according to persistent rumor, is to shortly get news of the retirement of C. B. Cochran from the show business and is anxiously waiting to see whether the report is true or unfounded.

Should this come about, it will not only take from the theatre one of its most spectacularly successful personages, but it will be a most decisive victory for the Actors' Association and will appear to show that that organization has the power to drive a manager out of the business.

That London theatricals would miss C. B. Cochran goes without saying, for he is today one of the prominent figures of the theatre, not alone for what he has done, but also for his meteoric rise. Three years ago he was an unknown quantity. Today he is identified with numerous theatre enterprises in this country and has extended his operations to Paris and New York, in the latter city having associated himself with A. H. Woods for several productions next season.

In London in the last two years he has been identified with numerous successes, prominent among which is "The Better 'Ole," has been lessee of several theatres, and even planned having a circuit. At present he is running a revival of "Cyrano de Bergerac" at the Drury Lane Theatre, and it was this attraction which brought about the split between him and the Actors' Association.

The A. A. was formed in December, 1918, but the organization did not get fairly under way until after the first of January, 1919. When it did get into working order the various producing managers were notified of its existence.

About this time Cochran was organizing his company for "Cyrano de Bergerac," and he, of course, received a notification. From the first Cochran refused to recognize the association, declaring that he would not employ a member of it and saying, "Before I will recognize the Actors' Association I will retire from the theatrical business."

From this stand Cochran apparently has not budged. He refused to consider arbitration and was finally threatened with boycott to go into effect today. By the current reports even this threat has not affected him.

WINS SALARY; LOSES FARE

LONDON, Eng., May 31.—In the Marylebone County Court, John Russell Bogue, an actor, has sued Lawrence Brough, theatrical manager, for one day's salary and the fare from Middlesboro to London.

Bogue's case has been taken up by the V. A. F. and the result of the hearing was that he received judgment for the day's salary, with costs, but was denied the amount of the fare to London.

The salary end of the case rested solely upon whether a two weeks' notice, given on a Tuesday night, terminated on a Saturday or a Monday night. The court decided the two weeks was not finished till the last named night and therefore awarded salary for that day, although Bogue was not permitted to play. With regard to the claim for fare the evidence showed that Bogue had expressed his intention of not leaving Middlesboro on Sunday, with the rest of the company, and the court therefore ruled that by this expression he had absolved the defendant from his obligation to pay his fare.

WOULD PRINT ACTORS' SALARIES

LONDON, Eng., May 30.—A writer in the *Empire News* suggests that the salaries of Music Hall artists be printed beside their names on the programs, so that the theatre-going public can judge whether or not they are worth the money they receive. The publication of the article has caused a newspaper controversy, some of the writers being against, others for it. One writer approves of it on the ground that it would cause a "leveling-up and leveling-down process" of salaries, which would make for the betterment of the profession at large.

EX-MANAGER IN BANKRUPTCY

LONDON, Eng., May 29.—Harry Steinwoolf, ex-music hall proprietor and tavern keeper, is in bankruptcy, and the London Bankruptcy Court has suspended his discharge for three years. Steinwoolf at various times was the lessee of the Pavilion Theatre, Mile End, Foresters Music Hall, and "The Artichoke" Tavern, Cambridge Road.

RESUMES WITH CHING LING SOO

LONDON, Eng., May 29.—D. Walker is resuming work as stage manager with the Ching Ling Soo Mysteries. Walker has just been demobilized after nearly four years' service with the colors.

AMERICAN "CLEANING UP"

LONDON, Eng., June 2.—With the jazz craze at its height here, London is proving a profitable field for jazz musicians from America. Numerous American bands have or are arriving and still the demand is hardly satisfied.

Will H. Dorsey, of New York, colored bandmaster, has found conditions profitable, and now resides in a fashionable apartment in the West End section of the city, where he devotes certain hours to teaching jazz on the piano. The average pay for the jazz player in London is $25 per day and meals, and Dorsey is not worrying. His band, which has eight pieces in addition to the trap drummer, gets 18 guineas for playing for an afternoon dance and 20 for a night dance—a total of $180 in American money. English competition is not to be feared, according to Dorsey, who says that the Britisher is too dignified to put the much needed punch into jazz.

BANKRUPTCY CASE ADJOURNED

LONDON, Eng., May 30.—Charles H. Hawtrey has been granted a month's adjournment by the Court of Bankruptcy on his application for orders of discharge from bankruptcy proceedings which were instituted in 1916. The adjournment was allowed because of pending negotiations, with a view to the release of some of the claims. These negotiations referred to were in respect of a claim of $200,000.

LOIS MEREDITH JOINS "JOY BELLS"

LONDON, May 29.—Lois Meredith arrived here recently after serving in France with a concert party of the A. E. F., and will take the part of Shirley Kellog as star of "Joy Bells" at the Hippodrome. Miss Kellogg is leaving the cast because of illness.

RETURNING TO APPEAR IN SHOW

LONDON, Eng., May 28.—Daly and Healy, "tangle foot dancers," are returning to the States presently, having been engaged for a forthcoming New York production.

DUPREZ SAILS FOR STATES

LONDON, Eng., May 31.—Fred Duprez is on his way to the United States for a short visit. On his return to London he will reappear in "Mr. Manhattan."

AGENT LOSES DAMAGE SUIT

LONDON, Eng., May 31.—In the West London County Court, before Judge Selfe, Mrs. Jeanne Le Claire, defendant in a suit for damages for breach of contract, brought by Mme. Victor, a theatrical agent, was awarded judgment with costs.

The testimony showed that Mrs. Le Claire placed her twin daughters in a dramatic training school conducted by Mme. Victor, who agreed to give them stage tuition for three months, on condition that, for the succeeding six months, she should receive the value of their services for any stage engagement she obtained for them and for two years thereafter should receive 25 per cent of their net salaries.

At Christmas, 1918, Mme. Victor placed them with a pantomime which toured London and the suburbs and at the end of the tour Mrs. Le Claire took her daughters to their home in Cardiff. Mme. Victor had, in the meantime, arranged for the appearance of the girls in a revue, but their mother refused to allow them to continue to work, or to reimburse the plaintiff for any loss she might suffer.

In the course of the evidence it transpired that Mme. Victor had not accepted any responsibility for the welfare of the girls in London, because they were quite able to take care of themselves. The evidence further disclosed that the plaintiff had not supplied the girls with proper stage costumes nor dancing shoes.

The Judge, in rendering his decision, said that evidence showed that the girls were exposed to conditions undesirable to girls of their age, and, therefore, the contract made by the mother was, in itself, not for their benefit. The mother was justified in refusing to allow her daughters to go back to London, as the plaintiff had not carried out her part of the contract.

WILL DINE OSWOLD STOLL

LONDON, Eng., May 30.—The many friends of Sir Oswold Stoll are arranging to give him a banquet in felicitation of the recent honor conferred upon him by King George. Sunday evening, June 15th, has been chosen for the dinner, with the Savoy Hotel as the place. Lord Burnham will be master of ceremonies and during the evening Sir Oswold is to be presented with his portrait, painted by J. J. Shannon.

STAGE SOCIETY DOES TWO PLAYS

LONDON, Eng., June 1.—Last night the Incorporated Stage Society gave the second performance of "The Player Queen" and Swinburne's "Duke of Gandia," the first showing having been on Sunday night. The next season of the Society will begin on July 1st.

BERNSTEIN GIVES UP GYMNASE

PARIS, Fr., June 1.—Henry Bernstein has given up the management of the Gymnase, which has reverted to M. Frank, who has obtained an option on Bernstein's plays for the next three years.

TERRY'S THEATRE TO GO

LONDON, Eng., June 2.—Terry's Theatre has been bought by a large catering firm and, on its site, is to be erected a restaurant which is to be one of a chain of eating places the firm is going to build.

CELEBRATING LONG RUNS

LONDON, Eng., June 2.—Last night "The Boy" celebrated its 725th performance at the Adelphi Theatre, and on June 7th "Fair and Warmer" will reach its 500th performance at the Prince of Wales.

DIPPY DIERS OPENS IN LONDON

LONDON, Eng., June 2.—Dippy Diers and Flo Bennett, formerly with "Everything" in New York, opened at the Paladium here last week. They will play for twenty weeks.

"CARNIVAL" COMING TO LONDON

LONDON, Eng., May 30.—Matheson Lang will bring his new play, "Carnival," to London as soon as he completes his provincial tour.

SUES MANAGER FOR $3,500

LONDON, Eng., May 30.—In the King's Bench Division Mrs. Kate Hucklesby has sued H. Peskin for the return of four baskets of stage costumes, or their value, $3,500, and damages for detaining them.

The evidence showed that the plaintiff had advanced to E. Peskin, son of the defendant, $4,000 to put into a revue called "Butterflies." Later the plaintiff advanced E. Peskin $9,000 for a revue called "Sugar," in the hope of getting the money back which she lost in the first venture. It was for the latter revue that Peskin purchased the costumes in dispute. A month later, Peskin was made bankrupt, unknown to plaintiff, and later it was discovered that the defendant was using in a revue called "All Clear," the same costumes that his bankrupt son had bought for Mrs. Hucklesby.

The defendant attempted to prove by witnesses that the "All Clear" costumes were his own property, but the court was not satisfied with the evidence. However, the court held that the plaintiff had not made out a case.

FINED FOR TICKET TAX DODGING

LONDON, Eng., May 29.—In the Exeter Court the manager of "The Merry Mascots" was fined $25 and costs for admitting persons for pay without collecting the tax provided for by law.

According to the Solicitor for the Customs and Excise Authorities, the troupe gave an entertainment at Topsham, charging admission and the defendant manager, inside the hall, issued no tickets, but took money from each person who entered. He exacted no tax. The defendant's plea that he was merely acting as manager for another party did not, the Court held, clear him of responsibility and the fine was therefore imposed.

MUST ARBITRATE 1913 AWARD

LONDON, Eng., May 31.—The special meeting of the Variety Artists' Federation resolved that the award of 1913 must be arbitrated as the negotiations between the representatives of the Federation and the music hall proprietors had been broken off. This action carried with it a resolution to inform the Chief Industrial Commissioner.

ACCEPTS A. A. CONTRACT

LONDON, Eng., May 28.—The Messrs. Melville, Managers of the Lyceum Theatre, are arranging to have all of their contracts with actors conform as nearly as possible to the Actors' Association standard contract, and are the first managers to do this. The minimum wage of $15 a week has also been adopted by these managers.

ACTORS' ASSN. GROWING RAPIDLY

LONDON, Eng., May 31.—The membership of the Actors' Association is growing very rapidly. Since January 1st of this year the weekly average of new members has been more than 100, while the new membership mark in any one week stands 219, which was made the first week in this month.

TATE'S SON TAKES HIS PLACE

LONDON, Eng., May 29.—Ronald Tate, the seventeen-year-old son of Harry Tate, recently took his father's place in the Tate sketch, "Mending a Motor," and is now successfully appearing in it. Tate, Sr., is suffering from a nervous breakdown and has been ordered to the South of France.

KENNINGTON TO BE FILM HOUSE

LONDON, Eng., May 30.—The Theatres and Music Halls Committee of the London County Council has approved of the plan to transform the Kennington Theatre into a picture house and work on the interior alterations, and reseating will begin presently.

WILL RE-BUILD ADELPHI

LONDON, Eng., May 30.—The Adelphi Theatre is to be rebuilt. The Theatres and music Halls Committee of the London County Council has approved of the plans and operations are about to begin.

BURLESQUE

CENSORS SCORE "BEEF TRUST" SHOWS

HOLD MEETING IN BOSTON

BOSTON, June 2.—The "beef trust" dance and the "union suit" display came in for criticism last week at a conference of licensing officials from several cities in the aldermanic chamber at City Hall. The gathering grew out of a suggestion of Mayor Peters that some uniform system of regulation be adopted throughout the eastern section of the country.

Thomas Henry of the Gayety Theatre said his personal opinion of the "beef trust" dance was that it is obnoxious to refined sensibility, but cited it as one which shows the diversity of views as to what should and should not be condemned.

As to the "union suit" displays, he said he was opposed to such costuming except for living statuary, but pointed out that a show carrying a union suit dance passed through the circuit of 37 cities and met no protest until it reached Boston.

After exhaustive discussion, a committee was appointed to report on the feasibility of a standard code.

The committee consists of John M. Casey, head of the Boston municipal licensing bureau (chairman); James H. Lambert, Jr., secretary department of public safety, Philadelphia; Sergt. Richard H. Gamble, censor of theatrical entertainments, Providence, and Chief of Police George H. Hill, Worcester.

By correspondence with the authorities of the leading cities of the East and with theatrical producers and managers, the committee expects to obtain a symposium of views.

Among those present, besides the committee named, were Walter W. Nicholson, commissioner of public safety, Utica; the Rev. Raymond Calkins of Cambridge, and Frank Chouteau Brown of Boston, the two latter representing the citizens' committee on public amusements; George E. Lothrop, of the Howard Athenaeum; Charles H. Waldron of the Casino, and Thomas Henry of the Gayety.

Rev. Calkins made the most sanguine speech as to the feasibility of establishing uniform standards. The theatre managers said that nothing would suit them better, but only feared its impracticability, in view of the diversity of opinions, and difficulty in forming detailed regulations.

They would welcome such unity, for the present chaotic censorship results in much financial loss. If the regulations could be adopted by playwrights and producers and publicity managers, the fountain head of much of the trouble would be reached, they stated.

In Mr. Casey's opinion, the situation in Boston is complicated by the change in the law through the statute of 1915, which in adding the chief justice of the municipal court to the board of censorship formerly consisting only of the mayor and police commissioner, eliminated the provision in the original statute authorizing the licensing authorities to cut out objectionable lines or features.

Mr. Casey says the Boston managers have never yet refused to eliminate any feature, when requested by him, but he doubts whether he has the power to require it, the only alternative being the revocation of the license, a ruinous alternative.

GRANT GOING INTO LEGIT

John O. Grant, the straight man this season with "Hello Paree," has been signed by Comstock and Gest for their "Oh, My Dear" company.

CASINO WINS DRIVE PRIZE

Manager William Rife, of the Casino, won the silver cup offered as a prize to the manager of the Brooklyn burlesque theatre that collected the largest amount of money for the Salvation Army drive. The Casino collected $2,009.25.

Manager Mike Joyce's house, the Star, came next, with $1,618.06. The Empire was third with $1,318.60 and the Gayety fourth, with $950.

The prize was offered by Edward Mead, representing the Retail Shoe Dealers' Association. Nellie Watson, of the Dave Marion show, who won the $5 prize offered by Manager Rife to the girl collecting the most money during the week, turned it over to the Salvation Army.

TO PLAY PORTLAND FOR SUMMER

PORTLAND, Oregon, June 2.—The Armstrong Folly Company has opened at Oaks Amusement Park, here, for a Summer run. The show jumped a few weeks ago from Sacramento direct to this city. They played here last Summer with success. The show includes six principals and a chorus of twelve. Ed. Armstrong is the Irish comedian and Charlie Marchant does the Jew comedy.

WILLIAMS TO DO MUSICAL SHOW

Sim Williams, owner of the "Girls from Joyland," an American Burlesque Circuit show, will shortly organize a musical comedy, in which Ed Hanford will be starred, to open Labor Day. It will play one-night stands and will be called the Sim Williams' Musical Comedy Company.

WATSON TO HAVE BIG HOUSE

PATERSON, N. J., June 2.—When alterations are completed on Billy Watson's Orpheum Theatre here, which plays Columbia attractions, it will have a seating capacity of 1,840. Seven hundred and forty will be on the lower floor and eleven hundred in the balcony.

DODY TO STAGE SHOWS

Dan Dody has made arrangements to stage the numbers of all Jacobs and Jermon shows next season. He will also put on the numbers for "Sliding" Billy Watson's Big Show and Campbell and Drew's "Liberty Girls."

BEATTY BUYS PICTURE HOUSE

CHICAGO, Ill., May 30.—E. Thomas Beatty has purchased the E. A. R. Theatre, a motion picture house at Sixty-ninth street and Wentworth avenue. It has a seating capacity of 1,000. Beatty will continue it as a picture house.

GOES TO CADILLAC, DETROIT

Vida Sapoto has been booked as prima donna at the Cadillac, Detroit. She left New York Monday and will open next Sunday. She was booked by Roehm and Richards.

KAHN BUYS SPIEGEL SHOW

Ben Kahn has purchased the scenery and entire production of Spiegel's "Social Follies," which closed at the Gayety, Brooklyn, last Saturday night.

TRAVIS MANAGING HOTEL

TOMS RIVER, N. J., June 2.—Bob Travis, manager of the Dave Marion Show this season, started in as manager of the Dave Marion Inn Hotel here today.

GO INTO MINNEAPOLIS STOCK

MINNEAPOLIS, Minn., June 1.—Ben Holmes and Leona Fox are in stock at the Gayety, this city, with Mike Kelly.

CRABTREE TO MANAGE SHOW

George Crabtree will manage Peck and Jennings' "Jazz Babies" next season.

LEGITIMATE AND VAUDE RAIDING BURLESQUE

MANY PERFORMERS TAKEN AWAY

The ranks of burlesque were raided this season as they never were before by the producers of musical comedy and dramatic shows, which proves that managers of big productions are beginning to realize that there is a lot of talent in burlesque which they should go after.

A few of the well-known burlesque performers who have been placed with shows are Lucille Manion, considered the best straight woman in this branch of theatricals. She was with the Lew Kelly show. Miss Manion goes in Norah Bayes' show next season.

Ina Hayward, of the "Girls of the U. S. A.," is booked with Joe Gaites.

Zella Russell starts working in a big Goldwyn picture shortly.

Eleanor Harte, another principal of the "Burlesque Review," goes with the Shubert Garrick Players, now in Washington.

Kate Pullman, of the Rose Sydell show, is booked with John Cort's "Just a Minute" company.

Julia de Kelety is with the Clifton Crawford show, "I Love a Lassie."

Florence Mills, of the Merry Rounders, goes with Edgar MacGreger.

Jim Barton, of the "Twentieth Century Maids," will be in the next Winter Garden Show.

Harry K. Morton, of the Burlesque Review, is now with the Greenwich Village Follies.

Walter Morrison, another from the Burlesque Review, goes with Joe Gaites.

Joe Opp, of the Twentieth Century Maids, goes with A. H. Woods.

George Kinnear, of the Merry Rounders, is booked with Elliott, Comstock and Gest, as is Harold Whalen of the Beauty Trust.

Gatty Jones, of the Pacemakers, and Harry Peterson, of the Beauty Revue, are now with William B. Friedlander's act, "Three is a Crowd," on the Orpheum Circuit, and Frank Ward, of the Sporting Widows, will be with Cohan and Harris. These acts were placed through Chamberlain Brown's office.

Harry Cooper, of the Sporting Widows, is under contract to go into vaudeville.

Solly Ward, another headliner in burlesque, has been placed by Lewis and Gordon with a big girl act for vaudeville.

Lester Allen is with the "Scandals of 1919." Roscoe Ails and Doc Dell of Irwin's Majestics, are going with one of John Cort's shows.

Frank De Voe, who was with the Behman Show, is now with John Cort's "Glorianna." Al. K. Hall, it is said, will shortly close a contract to go into pictures.

Stone and Pillard are booked to appear in London and Paris this Fall.

SIGNS WITH WILLIAMS SHOW

Frank Fanning has signed with Mollie Williams for next season. He has written a new act which he will call "Above Fifty-three," in which Miss Williams and he will appear. This will be Fanning's first appearance in burlesque in two years.

NAME OLYMPIC STOCK SHOW

The stock show which will open at the Olympic next Monday will be called Joe Wilton's "Early Birds." In the cast are Geo. Douglas, Ethel Shutta, Flo Owens, Chubby Drisdale, Dick Halin and Joe Wilton. A double runway is to be used.

Burlesque News Continued on Pages 27 and 31

"ABOUT TOWN" AT UNION SQUARE THEATRE, PLEASES

The show this week at Kahn's Union Square Theatre is called "About Town." The programme states it's a crazy quilt, patched and hashed up by Harry Steppe, and that is about right. Steppe has a lot of bits that are not new but they were done in such a manner that they were well liked.

Solly Fields, who is responsible for the staging of the numbers, did well with his part of the programme. As usual, he offered several novelties which met with the approval of the audience.

Harry Steppe and Joe Burton took care of the comedy and the way they handled their scenes kept the audience in a good humor Monday afternoon. Steppe is a big favorite at this house and his return, after a season on the road, is welcome.

Steppe is one of the most natural Hebrew comedians in burlesque.

Burton, who is in his second week here, is doing Irish and his style is liked. He is a good "lad." He made several changes during the performance.

James X. Francis is doing straight and working in his usual fast way.

Billy Wainwright, besides doing several characters, handled a "straight" early in the show.

Frances Cornell opened here Monday, after a season on the road, and she filled a gap in this show. She has a good voice and knows how to put a number over to the best advantage. She makes a fine appearance and wears pretty gowns. She can read lines and works well in scenes. In fact, she is a good all round woman for burlesque. Miss Cornell, in a march number, wore tights. She looked well and made a very good impression on the audience.

Caroline Warner, the ingenue, is a very pleasing little lady and she did very well in her scenes and with her numbers.

Babe Wellington, a lively soubrette, worked with lots of ginger and got her numbers over very well. Miss Wellington is a good dancer and on several occasions gave us an opportunity to see several styles of stepping.

Ethel De Veaux, classy to look at, and fast in her numbers, is another of Kahn's soubrettes that can hold her own with most of them. Miss De Veaux is a shapely girl and a pretty one. She dresses neatly and puts her numbers over effectively.

The show started with Steppe in one box and Burton in the other, while Wainwright was selling music sheets in the audience. The Misses Warner, De Veaux and Wellington were working in the chorus.

Francis announced from the stage that the actors had gone on a strike and he picked the three girls from the chorus to work, while Miss Cornell decided that she would not join the strikers. Francis then, to the amusement of the audience, called on Steppe, Burton and Wainwright to join the company, which they did, and the show went on.

The "introduction" bit was well taken care of by Steppe, Burton and the Misses Cornell and Warner.

Wainwright and Miss De Veaux offered a neat duet.

Burton, Steppe, Wainwright and Miss Wellington handled the "kiss" bit satisfactorily.

The "robbery" bit went well the way Steppe, Burton and Wainwright did it.

The "marksman" bit pleased with Steppe and Francis doing it.

The "train" bit was amusing. It was offered by Burton, Steppe, Francis, Wainwright and the Misses Wellington and Warner.

Steppe and Francis offered a comedy talking specialty in one that went over very nicely.

An "Hawaiian fantasy" closed the first part. In this Athena introduced a graceful and pretty Hawaiian dance. This scene was elaborately staged and the chorus danced gracefully and formed a pretty picture at the finish.

A good "dope" bit was offered by Steppe and Wainwright.

The "blow the whistle drinking" bit was amusing the way it was handled by Steppe, Burton, Francis, Wainwright and the Misses De Veaux, Warner and Wellington.

Burton, Steppe, Francis in a comedy singing trio won laughs. This finished with Babe Wellington doing several styles of dances.

The "justice" bit, with Steppe as the judge, Burton the lawyer, Francis the prosecuting attorney, Miss Cornell the prisoner and Wainwright as the child, proved amusing.

Several specialties by chorus girls followed, with Babe Quinn and Margie La Mont offering a neat dancing act.

The costumes and the girls all looked well.

The house was well crowded for the warm afternoon it was. SID.

MELODY LANE

IRVING BERLIN GETS OLD N. V. A. QUARTERS

New Music House Will Start in Old Rooms of Vaudeville Club as Soon as Alterations Are Completed

The new Irving Berlin Music Company, which is to open offices this month, will be established in the old N. V. A. club rooms, at Broadway and 48th street. The entire third floor, occupied by the vaudeville club prior to its removal to the new home, has been taken over by the Berlin company.

All of the furnishings and effects of the old club rooms have been purchased, and these will be utilized in connection with the offices which when completed are to be models of the kind.

Abe Liebman, the architect and theatre builder, has completed the plans and work will commence immediately.

Berlin's staff, both professional and business, is completed and will contain the names of a number of men prominent in the music business. The complete list will be announced prior to the opening of the business, which will probably be around the 25th of June.

DEDICATES SONG TO PICKFORD

"Dear Old Daddy Long Legs," a new song by Neville Fleeson and Albert Von Tilzer, has been dedicated by its authors to Mary Pickford, whose recent "Daddy Long Legs" picture is being shown in the big film theatres.

The number is being featured in connection with the film, and it is fast becoming one of the leaders in the big Broadway Music Corp. catalogue.

STERN LOOKING FOR NEW BLDG.

Jos. W. Stern & Co. are looking for a new building to house their various music industries. Two or three are being considered and a lease for one will probably be closed within the next few days. It will be near the centre of the theatrical district and large enough to accommodate all of their various departments.

SONGWRITER HAS BIG BAND

Tim Brymn, the colored songwriter who in the old days of West Twenty-eighth street was the writing partner of Jim McPhearson, is at the head of the 350th Artillery Band, which was with the American troops before Metz. Brymn, who formed the band, and is the director, has been engaged to appear at Reisenweber's.

SONG HITS IN NEW ACTS

Renard and Jordan, formerly Renard and Regan, are now on the Orpheum Circuit presenting the "Hotel Clerk" act. In it they are singing two of the recent song releases from the McCarthy and Fisher house. They are "My Laddie" and "Everybody Wants a Key to My Cellar."

VON TILZER A GOLF CRACK

Harry Von Tilzer, who recently took up golf as a means of recreation, has become a crack player and has won many prizes on the Salsbury links, where he plays on his week-end vacations.

HEIN COMPLETES NEW SCORE

Silvio Hein has completed the score of a new music play called "Look Who's Here." It will be presented this fall with Cecil Lean and Cleo Mayfield in featured roles.

MARSHALL WRITES A PLAY

Henry Marshall, the songwriter, has written a play which is now in the hands of a prominent Broadway manager, who promises an early production for it.

STERN GETS PRODUCTION SONG

Joseph W. Stern & Co. have recently completed arrangements with Maurice Nitke, musical director for Arthur Hopkins' production, "The Jest," now playing the Plymouth Theatre, and featuring John and Lionel Barrymore, whereby they will publish the number entitled "Madrigal of May," sung by John Barrymore at every performance.

Maurice Nitke is a violinist and composer of exceptional merit. He has been acclaimed by eminent critics as an artist of the highest degree.

B. FELDMAN QUITS SOCIETY

B. Feldman, the London music publisher, has sent in his resignation to the Performing Rights Society, the English organization formed to collect a performing rights fee from the proprietors of restaurants, concert halls and all other places of amusement where music is performed for a profit.

Francis, Day & Hunter, The Star Music Co. and the Lawrence Wright Music Co. resigned from the organization last month.

GREEN ON ORPHEUM CIRCUIT

Gene Green and Beth Mayo are meeting with much success on the Orpheum Circuit, where Green is featuring a repertoire of new and up-to-the-minute songs. Among the leaders which he is using are "Johnny's In Town" and "Chong." Miss Mayo, in costume, assists Green in the rendition of this number, which is one of the leaders in the big Feist catalogue.

GALVIN QUITS THE MUSIC GAME

Jack Galvin, the pianist formerly with the McCarthy & Fisher Co., and also leader at Wallick's Hotel, has quit the music game and is going into the express and trucking business. His new business address is No. 631 Vanderbilt street, Brooklyn.

BEN BORNSTEIN IN CHICAGO

Ben Bornstein, of the Harry Von Tilzer Co., is spending the week in Chicago. He plans to return in time for the music men's convention, and will bring Eddie Lewis, manager of the Chicago office, back with him.

STERN GETS SELLING AGENCY

Jos. W. Stern & Co., have secured the sole selling rights of the Triangle Music Co.'s waltz song "Moneymoon." The number is by Ray Sherwood and Victor Arden.

MADISON WITH PIANTADOSI

Nat Madison has joined the professional department of the Al. Piantadosi Music Co. He will be connected with the Boston office.

RING SINGS NOVELTY SONG

Blanche Ring has a big applause song in the new Stern novelty number, "All Those in Favor Say Aye." It is by Sam Downing and Tom Kennedy.

JOE. BENNETT IS A FATHER

Joe Bennett, of the Broadway Music Corp., is announcing the arrival of Miss Dixie Jewell at his home. Mrs. Bennett was formerly Dixie Harris.

SELDEN GETS HIS ANSWER

Twenty-five years ago Edgar Selden wrote the lyrics of a song entitled "Will We Ever Learn to Fly?" The recent hop across the Atlantic seems to be the answer.

JOE ROSEY HAS A NEW WALTZ

Joe Rosey, the songwriting jeweler, has written a new waltz number which he calls "Waltzing the Scale."

RICORDI CO. WINS PHONOGRAPH SUIT

Court Rules That Columbia Graphophone Co. Must Pay Royalties on "Pal of Mine" Records

According to a decision handed down last week by Judge Martin T. Manton of the United States District Court, the manufacture and sale of the phonograph records of the song "Pal of Mine" by the phonograph company was a copyright violation, and under the ruling the plaintiff is awarded an accounting and damages to the extent of two cents a record for each one sold.

The case arose out of the fact that the Columbia Company manufactured and sold records of the song, which was duly copyrighted, without license or permission from the Ricordi company, and without the payment of royalty as provided for in the copyright act.

The Columbia Company contended that it had a right to mechanically reproduce the song in question without permission or royalty payment because Lt. Gitz Rice, its composer, was a Canadian, to whose compositions the provisions of the copyright act, in so far as mechanical reproduction rights are concerned, do not apply, since Canada does not grant similar rights to citizens of the United States.

Harold Robe, who wrote the words of the song is an American, but the phonograph concern contended that they could not be classified as a musical work, and therefore could not be protected by the mechanical clause of the copyright act.

The whole case practically hinged on this point, as Lt. Rice, although a resident of New York, is a Canadian, and until American writers are granted mechanical protection in Canada, its writers can not take advantage of the United States copyright act in so far as mechanical rights are concerned.

Nathan Burkan, who conducted the case for Ricordi & Co. contended that the composition was copyrighted as a song, that it could not be a song without words, and therefore clearly came under the law's protection. The court's decision upholds this view. In addition to the damages awarded, Mr. Burkan was also granted counsel fees from the defendant amounting to $1,000.

It is estimated that over 500,000 records of the "Pal of Mine" song have been sold in the United States alone. The amount that the publishers and the writers of the song have been awarded is therefore a large one.

Judge Manton's decision, the first of the sort on record, amounts to a precedent, and is one of special interest to songwriters and music publishers.

STANLY MURPHY FUND GROWING

The fund which a committee is raising for the benefit of Stanly Murphy, the songwriter, who is now confined in a sanitarium suffering from an incurable malady, is growing.

Murphy, who is a talented writer, had many friends during his days of prosperity, and the committee is anxious to hear from them all now that the writer has met with adversity. Anyone wishing to contribute can send check to C. H. Dillingham in care of the Globe Theatre, or Fred Belcher at Jerome H. Remick & Co.

12 COMPOSERS WILL DIRECT

Twelve conductors and composers will direct the orchestra for the coming Lamb's Gambol. They are John Philip Sousa, Raymond Hubbell, Gustav Kerker, Silvio Hein, A. Baldwin Sloane, Harry Tierney, E. Ray Goetz, Irving Berlin, Charles A. Prince and Lieut. Gitz-Rice.

DREISER REMEMBERS HIS BROTHER

Theodore Dreiser, the novelist, who has created considerable of a stir in music circles by claiming that he is the author of the famous song "On the Banks of the Wabash," has recently written a book which under the title of "Twelve Men" is now on the stands in published form.

One of the chapters is devoted to his late brother, Paul Dresser, to whom he pays a great tribute, saying among other things that he was generous to the point of self destruction. He tells of how the songwriter befriended him when he was poor and ill, of how he bought him clothes and sent him to a sanitarium for a period of six weeks, with all bills paid until he had recovered. Besides all these fine things which he writes of his brother, he tells of his connection with the music publishing business and the type of jokes and conversation heard around the offices.

He writes of how one jester remarked, "I'll bet that if a strange man were to rush in here with a revolver and say 'Where's the man who seduced my wife?' Paul would be the first to duck."

In relating the circumstances of the death of the songwriter the novelist wrote, "When I arrived he was already cold in death, his soft hands folded over his chest, his face turned to one side on the pillow, that indescribable sweetness of expression about the eyes and mouth—the empty shell of a beetle."

In regard to the "Wabash" song Dreiser says "I took a piece of paper and after meditating awhile, scribbled in the most tentative manner imaginable the first verse and chorus of that song almost as it was published."

In referring to the chapter of his brother the novelist wrote, "Best of brothers, here it is, a thin flower to lay at your feet."

Dreiser has remembered his songwriting brother.

PRICE TALK IN CONVENTION

Music publishers are looking forward to an exciting time during the coming convention of the dealers which is to be held next week. One of the reasons for the interest displayed in the meetings is the fact that the price question, one which has been allowed to lie dormant for a number of years, is to be taken up and carefully gone into.

The present high cost of doing business, coupled with the high rate of printing and paper, is said to be responsible for the discussion of the subject at the present time.

NEW MOTHER SONG RELEASED

"That Wonderful Mother of Mine," one of the best ballads in the catalogue of M. Witmark & Sons, possesses qualities which will doubtless make its popularity permanent. It is being featured by many of the best known acts, one of the latest being Shaw and Bernard, who put it on at Baltimore recently. It scored a decided hit for them, and in a letter to the publishers they state that it is one of the finest and most appealing songs they have ever used.

BOB MILLS TO OPEN SOON

Bob Mills is planning to open his own music publishing business within the next few weeks. Definite announcements regarding the new business will be made within the next week or so.

WILSON PLANS TO PUBLISH

Lieut. H. S. Wilson is planning to open a music publishing business in Chicago. Wilson plans to make a feature of artistic title pages.

NOVELTY SONG LEADS CATALOGUE

"Can You Tame Wild Wimmen?" a novelty song issued by Harry Von Tilzer, is the leading seller in his catalogue.

HELEN ELY will appear in "Bing! Bang! Boom!"

Emmy Wehlen will star in "A Favor for a Friend."

Harry Speigel will leave for Chicago this week.

Mabel Normand has started work on "Upstairs."

Margaret Nubloc will leave for Australia next month.

Madge Bellamy opened this week in "Dear Brutus."

Harry Lillford joined the cast of "Pretty Soft" last week.

Pathé will soon release "The Thirteenth Chair" as a special.

Ted Lorraine has been engaged for "Bing! Bang! Boom!"

Mabel Roberts has been engaged for "Bing! Bang! Boom!"

Edmund Elton opened in "East is West" on Monday night.

Mabel Berra has been signed for the new Winter Garden show.

The Four Haley Sisters are to be in the new Winter Garden Show.

Florence Pointer is with the review at Farnum's restaurant, Albany.

Billy Clark has signed with John Cort to appear in "Just a Minute."

Oliver Bailey is directing the new film which Gerald Bacon is making.

Redferne Hollingshead, the Canadian tenor, is at the Strand this week.

Bobby Newman is now doing the publicity work for the Fulton Theatre.

Frederic Thompson is recovering from his illness at St. Vincent's Hospital.

The Lombardi Brothers, Dick and Jack, are entertaining the boys in France.

George Arthur Woods is doing cabaret work at Perry's Park Inn, Brooklyn.

Maurice and Florence Walton have been signed for the new "Zeigfeld Follies."

Paul Harvey has been engaged by Oliver Morosco for "Madame Sappho."

Victoria Holt is still a patient at the American Theatrical Hospital, Chicago.

James W. Mathews will succeed Harry Kline as manager of the Globe Theatre.

Colleen Moore will support Monroe Salisbury in "Devils Have Their Friends."

Frankie Heath has signed with the Shuberts for their next winter Garden show.

Walter Hubbel is the author of a book of poems which will be published shortly.

Mae Murray and Doris Kenyon have been signed by A. H. Woods for next season.

Harry Lillford has joined the cast of "Pretty Soft," now playing at the Morosco Theatre.

Allene Durano and George A. Otto, the latter of the University trio, have been married.

Florence Worth has been placed under contract to appear in a new Savage production.

Betty Prescott has joined the cast of "A Little Journey" at the Vanderbilt Theatre,

ABOUT YOU! AND YOU!! AND YOU!!!

The O'Brien Brothers, acrobatic dancers, have been added to the cabaret at Churchill's.

George A. Florida has just closed a trip of forty-five weeks ahead of "Furs and Frills."

Norma Talmadge's next production, soon to be released, will be "The Way of a Woman."

Thomas S. Greshan is being sought by Washington friends because his wife is critically ill.

Jimmy Francis and Tom Overholt are to offer a new act under the direction of Jack Lewis.

Hector Riley opened at the Palais Royal last Monday, booked by Roehm and Richards.

Harold Johnson, of Olsen and Johnson, became the father of a seven-pound baby girl last week.

Diana Wilson has arrived here from England, and will soon appear in a New York production.

Ralph Morgan, William E. Meehen and James Gleason have been engaged for "Welcome Home."

Hal Skelly has signed to appear in "Just a Minute," which will be produced in the fall by John Cort.

Mehlinger and Mayer were replaced on the Royal Theatre bill by Sinclair and Gasper last week.

Moran and Wiser took the place of Morton and Glass at Proctor's Newark Theatre last week.

Doris Mitchell of "I Love You," has received an offer to appear in London with "Empress Josephine."

Eugenie Blair joined the cast of "The Little Brother," which opened in Philadelphia Monday night.

Ruth Sterling, of "Toot Sweet," has gone to Chicago to receive her share of her late father's estate.

Walter Morrison has been signed to replace Joseph E. Howard in the latter's vaudeville play by Howard.

Burt Brennan, Brennan and Rule withdrew from the bill at the Lyceum Theatre, Canton, Ohio, last week.

Fred Hildebrand has been signed for five years by Jos. E. Gates, managing director of "Take It from Me."

Allyn King has signed with Florence Ziegfeld, Jr., for the "Nine O'Clock Revue" and "The Midnight Frolic."

Bob Strickney was discharged from the Army last week and will again be seen in the act of Arnold and Strickney.

Frances Stirling Clarke has signed with Charles Emerson Cook to play the leading female role in "A Regular Feller."

Constance Binney, of "39 East," has been given a three-year contract by the Famous Players-Lasky Film Company.

Buddie Walker, formerly of the Nora Bayes show, is now playing vaudeville under the direction of Arthur Lyons.

A. S. Stern, who has had "Twin Beds" out for the last two seasons, has gone to Cincinnati for a three weeks' vacation.

Dore Davidson will be seen in "The Melting Pot," on tour this Summer. He will return to New York in September.

Peggy Wood is in Concord, Mass., conferring with Samuel Merwin about a new play in which she will be seen next fall.

Charles R. Rogers, of Select, left New York last Thursday to visit a number of the Select exchanges in nearby places.

Mlle. Suzzanne Caubet, a god-daughter of Sarah Bernhardt, made her debut last week in the Century "Midnight Whirl."

Gregory Kelly, formerly of "Seventeen," will appear in a new Tarkington play next fall, now in possession of Stuart Walker.

Gillen, Carlton and Company have been routed over the Loew time for ten weeks. They opened last week at the Avenue B.

Ruth Gates has recovered from her illness in London and returned to the cast of "Business Before Pleasure" in that city.

Estelle and Burt Gordon are to do a new act. The woman is the wife of Harry Gordon, who has been seriously ill.

Chief Little Elk has closed his vaudeville tour, and is now at his home in Quincy, Ill., where he will spend the Summer.

Mary Valis, formerly a dancer at the St. Nicholas Rink, was married last week to Horace M. Folsom, of the Hospital Ship, Mercy.

Cecil Lean and Cleo Mayfield, now playing Keith time with their singing act, will next season be featured in "Look Who's Here."

Frank A. Gladden, a Chicago theatrical agent, has recovered from his recent illness, and has returned to his business duties.

Charles Williams, manager of Gus Hill's Minstrels, left New York Thursday for Mt. Clemens, where he will rest for three weeks.

Thomas J. Johnson, well known in comic opera, is at the American Theatrical Hospital, Chicago, for observation and rest.

Mr. and Mrs. Arthur G. Jackson became the parents of an eight-pound baby girl, born at their home at Dallas, Tex., last week.

Ludmilla Toretzka, a singer of Russian folk songs, recently with Yvette Guilbert, is booked for a tour of the Loew theatres, opening June 2.

Mme. Chilson Ohrman withdrew from the bill at Shea's, Buffalo, and Doree's Celebrities took her spot, on account of illness, last week.

Ed. Wynn has received a letter of thanks from E. F. Albee for his assistance in the Salvation Army benefit show at the Hippodrome last week.

Cook and Oatman have been booked for fourteen weeks over the Loew Circuit by Mark Levy. They opened last week at the Metropolitan.

Ralph Edmunds is now doing the publicity work for the Rialto and Rivoli theatres, having taken the place left vacant by Terry Ramsaye.

Ralph Herz, now in "Monte Cristo Jr.," is the recipient of an offer from Arthur Bourchier to appear in a London production next Autumn.

Jack Morton returned to New York last week after a long season with the Western "Pollyanna" company, with which he played the juvenile role.

Joe Laurie lost his voice early last week, so the team of Laurie and Bronson were compelled to withdraw from the bill at the State-Lake, Chicago.

Sol Solmonsky, well known in Chicago as a writer of stage works, has retired from the profession to devote his time exclusively to commercial lines.

Jess Block, brother of Artie Block, treasurer of the National Winter Garden, has signed a three-year contract with William B. Freidlander for vaudeville.

Harry Adams, recently discharged from the United States Army, has taken charge of a feature film which he will exploit in cities nearby to Chicago.

Charles Morrison has replaced Percy Parsons in "Some Time," at the Casino, the latter having taken the part of Ben Hud in "Somebody's Sweetheart."

Paul Hampden, twelve-year-old son of Walter Hampden, filled in as Queen in "Hamlet" last week when Miss Rollin was out of the cast, due to a sprained ankle.

Farnum and Farnum have been playing the camps and hospitals under the direction of the War Hospital Entertainment Association for the last three months.

Robert Norton, stage hand with the Chicago Grand Opera Company, has been successfully operated on by Dr. Max Thorck, and is reported to be doing well.

Queenie Smith, a danseuse of the Metropolitan Opera Company, has been engaged to play Ada Weeks' role with one of the "Listen Lester" road companies next season.

George D. Parker, author of "Love Laughs," has written another play which has been accepted for production by Edwin E. Kohn, of the Scibilia Theatrical Enterprises.

Beatrice Prentice has been signed by Daniel Frawley to play leads with his company that will tour the Orient. She will be seen in "East Is West," "Tiger Rose" and other plays.

June Mills has been routed for the season of 1919-20 over the United Booking Offices and the Western Vaudeville Managers' time. She is having her monologue touched up by Will J. Harris.

Ruth McTammany, in "The Lady in Red," will have published in the near future a book dealing with her experiences as an ambulance driver in Italy during the first year and a half of the war.

Ernest Hussar, orchestra leader at the Hotel McAlpin, returned to the hotel last week after going away on a long walk to Albany for his health. He departed without telling anyone and, for a time, his absence was a mystery.

Frederick Kaufman has been engaged by E. H. Sothern to stage the Shakespearean productions in which Sothern and Marlowe will appear next season. Kaufman was connected with the Sothern and Marlowe Company for sixteen years.

Nan Halperin, William and Gordon Dooley, Jim Barton, Savoy and Brennan, Frank Fay, Sam Ash, Bert Hanlon, De Haven and Nice, Esther Walker, Armstrong and James, La Bernice, Brown Sisters and the Four White Steppers appeared at the Winter Garden concert Sunday evening.

Ralph Morgan, Beatrice Noyes, Robert McWade, Charles Abbe, Sue MacManamy, Purnell Pratt, Charles Lane, Helen Barnes, James Gleason, Margery Poir, Harry Harwood, Eda May Oliver, William C. Meehan, Percy Hillton and Robert Vaughn will be included in the cast of "Welcome Home," which Comstock and Gest will produce. Guy Bolton is its author.

ONE OF THOSE THINGS

THEY CALL AN UNEXPECTED HIT

The Lure of Mysterious China

It's a Hummer, Boys!

HERE'S YOUR COPY

CHONG
(He Came From Hong Kong)
Moderato
HAROLD WEEKS
Till ready
Lit - tle Al - lee Fo Chong played all day in an or-i-en-tal way,
Lit - tle Al - lee Fo Chong sailed a - way on the lin-er "Sak-o - shay,"—
In a swell Chi-nese Ca - fe,—
For his home port far a - way,—
But Al-lee loved his rag the same as you,—
He said "When I come back I bring-ee bride,—
And ev - 'ry ev - 'ning when his work was thru,—
You see a Chi - na maid - en— by my side,—
Al - lee layed his Tom-Tom down,—
Al - lee know she wait for he,—
Pret ty soon you'd hear this sound:
Ev - ry day so pa - tient - ly."
CHORUS
"Chong, he come from Hong Kong,— Where Chi - nee-man play all - ee day on a drum,—
Chong, no lik - ee that song,—
—Where Chi - nee-man cry way up high, Sing-ee sung-ay, mun-gay, chick-a-lick-a-fun-gay,
Chong, go back to Hong Kong,— I betch-a he teach-ee his Chi-na girl how to dance,— like in a trance,
Teach-ee peach-ee Mel - i - can song, All day long to his Chi - na girl in old Hong Kong."—
Kong!
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Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

VAUDEVILLE BILLS For Next Week

KEITH VAUD. EXCHANGE

Palace—Stella Mayhew—Clark & Bergman—Avon Comedy Four—"For Pity's Sake—U. S. Jazz Band. (Three to fill.)

Riverside—Conway & Fields—Mignon—Al Herman—Harry Watson & Co.—Franklin & Green.

Colonial—Fred Berrens—Emerson & Baldwin—Lou Holtz—Hobart Bosworth Co.—3 Daring Sisters—Morton & Glass—Harry Breen—Josephine & Hennig.

Alhambra—B. & H. Gordon—Cahill & Romaine—The LaGrohs—Rainbow Cocktail—Howard & Sadler—Horelick & Sarampa—Olga Fedora.

Royal—Orville Stamm — Kharum—Jovedah—Rooney & Bent—Joe Towle—Santos & Hayes—Mr. & Mrs. J. Barry—Lambert & Ball—Geo. N. Brown.

Harlem Opera House—Frank & M. Brittan—Bob Hall—U. S. Jazz Band—Mr. & Mrs. Norcross—Sully & Houghton—Merle Prince Girls—Emmet & Moore—Evans, Miller & Nolan—Wilton Sisters—Cervo—Berlo Girls—Herbert Clifton.

Fifty-ninth Street—Bill Pruitt—Somewhere with Pershing—Innis & Ryan—Keating & Waldren—Robt. DeMont—Martin & Frabini

Twenty-third Street — Kartelli — Maxwell 5—Frank Gardine—Burt & P. Dale—Work & Kelt—Grindell & Eck—Ben Bernie—Jonias Hawaiians—Whittle—Merzle Prince Girls.

125th Street—DeWitt Young & Sister—Work & Kelt—Ben Bernie—Jonas Hawaiians—Whittle—Fenton & Fields—Will Ward & Girls—Farrell Taylor & Co.

MT. VERNON.

Apollo 3—Stanley & Birnes—Wilton Sisters—Andrew Mack—Charles Judells—Adler & Ross—4 Bois—Whipple Huston—5 Nelsons—Harris & Morey—Adele Parker.

YONKERS.

Cyde Nelson Co.—Peterson, Kennedy & Murray—Billy McDermott—Sampsted & Marion—Grey & Baron—Miller & Lyle—3 O'Gorman Girls—Robt. DeMont.

BROOKLYN, N. Y.

New Brighton—Wilson Sisters—Belle Baker—Frisco—Rekona—Toney & Norman—H. & A. Seymour—U. S. Navy Jazz Band—Stone & Kallisz—Parsons & Irwin.

Bushwick—Walter Weems—Mehlinger & M.—J. & E. Connelly—Cantwell & Walker—Yip Yip Yaphanker—Gallagher & R.—Buch Bros.—Belle Sisters.

Orpheum—Creole Fashion Pl.—Cressy & Dayne—Darrell & Edwards—"Putting It Over"—Halligan & Sykes—Ruth Roye—Wm. M. Cressy—Lady Sen Mei.

Henderson—"4 of Us"—Harrah & Jacquelin—Ara Sisters—Yates & Reed—Geo. Jessel—Bert & Rosedale.

Halsey—Toots & Pal—Cavanagh & Thompson—Flo Henry & Co.—Hooper & Burkhart—Standard Comedy 3—Columbia 6.

Greenpoint—2 Ladells—Gallagher & Martin—Adele Parker—Frank Buch—Duffy & Sweeney—Howard's Ponies—Thorntons—Yoshi—Louise Carter & Co.

Prospect—Cervo—Howard's Ponies—Thorntons—5,000 a Year—Whiting & Burt—Renn & Wilburt—Kartelli—Stanley & Birnes—Una Clayton & Co.—Maxwell 5.

BALTIMORE, MD.

Keith's—Chilson Ohrman—Julius Tannen—Lee & Cranston—Rigoletto Bros.—Ames & Winthrop—Moran & Mack—Eva Taylor & Co.

BOSTON.

Keith's—The Duttons—Wood & Wyde—Jas. H. Cullen—Bordoni & Gitz-R.—Billy Reeves & Co.—McMahon, Diamond & Co.—Burns & Fabrito—Flying Mayos.

BUFFALO.

Shea's—"Sweetles"—Adroit Bros.—Marie Dressler—Bert Baker & Co.—Diana Bonner—Frank Mullen.

DETROIT.

Temple—"Memory Book"—Zeno & Mandell—Sterling & Marguer—Ranzettas—Countess Verona—Jas. Lucas & Co.—Chop Sing Hee Troupe.

ERIE.

Colonial—"For Pity's Sake"—The Pickfords.

GRAND RAPIDS.

Park—Olsen & Johnson—Lydell & Macy—Seabury & Shaw—McCormick & Wallace—Lohse & Sterling.

LOWELL.

Keith's—Frank Crumit—Robbins—Mas. Gabriel & Co.—Cooney Sisters—Pederson Bros.—Smith & Austin—La Pollu.

MONTREAL.

Orpheum—Geo. McFarlane—Norton & Nicholson—Roy & Arthur.

PHILADELPHIA.

Keith's—Dickinson & Deagon—Harry Cooper—Kranz — LaSalle—Jas. J. Morton—Myers & Noon—Ruth Budd—Alan Brooks & Co.—Hall Bros.—Vinie Daly—7 Bracks.

PITTSBURGH.

Davis—Gus Edwards & Co.—Sheehan & Regay—Walter Brower—The Leightons.

PORTLAND, ME.

Keith's—LaEmma & Boys—Sybil Vane—Demarest & Doll—Mr. & Mrs. Melburne—Grace & Ed. Parks—Ivan Bankoff & Co.

TORONTO.

Shea's—Marion Harris—Avon Comedy 4—Gliding O'Mearas—Florenz Duo—Ann & Mary Clark.

WASHINGTON.

Keith's—Fink's Mules—Klein Bros.—Marx Bros. & Co.—Gingras Duo—Ford Sis. & Co.—Florence Tempest—Gretchen Eastman—J. Dunsmuir.

YOUNGSTOWN.

Hippo—Al & F. Stedman—Kitner & Reaney—Emma Stephens—Marie Cahill—Bruce Duffett & Rinaldo Bros.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Cecil Cunningham—Marmein Sisters & Schooler—Gene Greene—Bronson & Baldwin—Leightons—Bryan & Broderick—Davis & Darnell—Fantino Troupe.

State Lake—Odiva & Seals—Nelson & Chain—Al Shayne—Bert Earle & Girls—Seabury & Shaw—Vassar Girls—Hobson & Beatty—George Yeoman—Samayoa.

DES MOINES.

Orpheum—Sterlings—Helen Scholder—Clara Morton—Miracle—Paul Dickey & Co.—Hickey Bros.—Ellett Sisters.

LOS ANGELES.

Orpheum—Blossom Seeley & Co.—Clark & Verdi—Jos. E. Bernard & Co.—Whitledge & Beckwith—Maude Earle & Co.—Dunham & Edwards—Lucille Cavanagh.

PORTLAND.

Orpheum—Frank Dobson & Sirens—Grant & Jones—Harry Holman & Co.—Ann Gray—Harry Hines—Mlle. Nadji—E. T. Alexander.

SAN FRANCISCO

Orpheum—Morgan Dancers—Bailey & Cowan—Edwin George—Daisy Nellis—"Birds of a Feather"—Swift & Kelly—Herschel Henlere & Co.—Muriel Worth & Co.

SEATTLE.

Orpheum—Sheila Terry & Co.—Dave Ferguson & Co.—Garcinetti Bros.—Clifford & Walker—Ioleen Sisters.

POLI CIRCUIT

BRIDGEPORT.

Poli—Waiman & Berry—Every Sailor—Chris Richards. (Last Half)—Helen Harrington—The Heart of Annie Wood—Jerome & Herbert—Three Nitos.

Plaza—"Girl in the Frame." (Last Half)—Nelson & Barry Boys—Barney Williams & Co.

HARTFORD.

Palace—Miller & Capman—Petty Reat & Bro.—The Heart of Annie Wood—Weber Beck & Fraser—Randow Trio. (Last Half)—Mabel & Johnny Dove—Dave Roth—Oh! Teddy.

NEW HAVEN.

Palace (First Half)—Nelson & Berry Boys—Jerome & Herbert. (Last Half)—Australian Stanley—Chris Richards.

Bijou—Helen Harrington—Barney Williams & Co.—Three Nitos. (Last Half)—"Girl in the Frame"—Jim & Irene Marlyn—Petty Reat & Bro.—"Every Sailor."

SCRANTON.

Poli—Jas. & Jessie Burns—Ja Da Trio. (Last Half)—Les Morchants—Murphy & White.

WATERBURY.

Poli—Wills Gilbert & Co.—Mabel & Johnny Dove—Dave Roth—Oh! Terry. (Last Half)—Carrie Lillie—Miller & Capman—Weber Beck & Fraser—Will J. Ward & Girls.

WORCESTER.

Poli—Will J. Ward & Girls. (Last Half)—Waiman & Berry—Randow Trio.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Le Veaux—Ellwood & Brown—Wilbur & Lyke—Le Van & Devine—La Folette—Henry J. Kelly—Bison City Four—Dunedin Duo. (Last Half)—Bollinger—Mullen, Pepp Comedy Four—McCann & Robles—"Honeymoon Inn"—Carson & Willard.

Boulevard (First Half)—Henry & Adelaide—Earl Rickart—Cook & Oatman—Latour & Gold—Daras Bros. (Last Half)—Arnoldos—Frank Ward—Sadie Banks & Co.—Ward & Pryor.

National (First Half)—Tyler & St. Clair—Frank Ward—Anderson & Rean—Sherman, Van & Hyman—Asaki & Girlie. Last Half)—Ellwood & Brown—Holmes & Le Vere—Gorman Bros.—Kumwa 4.

Orpheum (First Half)—Cummins & Seaham—Boyle & Brannigan—Bennington & Scott—Lord & Fuller—Nat Carr—Kuma 4. (Last Half)—Dorothy Sothern Trio—Fisher & Gilmore—Wheeler & Potter—Bison City 4—Barro Bros.

Avenue B (First Half)—Manning & Lee—Walter Baldwin Co. (Last Half)—Mabel Best—Neil McKinley.

Delancy Street (First Half)—The Parshleys—Keene & Foxworth—Bevan & Flint—Sadie Banks & Co.—Sampson & Douglas—Reddington & Grant. (Last Half)—Tyler & St. Clair—Mabel Whitman & Boys—Earl Rickart—Wm. B. Hall & Co.—Le Van & De Vine—Cummins & Seeham.

Greeley Square (First Half)—Arnoldos—Mabel Whitman & Boys—Gorman Bros.—Holmes & Lavere—Phil Baker—Mullen Pepp Comedy Trio. (Last Half)—Smiletta Sisters—Montrose & Allen—Earl & Curtis—Adrian—Welch, Mealy & Montrose.

Victoria (First Half)—Valdanos—Honey Hurst—Wheeler & Potter—Adrian—Honeymoon Inn. (Last Half)—Daras Bros.—Bevan & Flint—Lord & Fuller—Bert Walton—"Oh Billy."

Lincoln Square (First Half)—Josie O'Meers—McCann & Robles—Fisher & Gilmore—Carson & Willard—"Rose Revue." Last Half)—Bennington & Scott—Peggy Brooks—Anderson & Rean—Sampson & Douglas.

Fulton (First Half)—Dorothy Sothern Trio—Leonard & Sherwood—Wm. S. Hall Co.—Ward & Pryor. (Last Half)—Asaki & Girlie—Pisano & Bingham—Gill Carleton & Co.—Sherman, Van, Hyman—"Rose Revue."

BROOKLYN, N. Y.

Metropolitan (First Half)—Smiletta Sisters—Jessie Reed—Gill, Carleton & Co.—Bert Walton—Yerke's Jassarimba Band. (Last Half)—Juggling De Lisle—Manning & Fealy, Knoll—"Mimic World."

De Kalb (First Half)—Juggling De Lisle—Peggy Brooks—Earl & Curtis—Moorose & Allen—Welch, Mealy Montrose. (Last Half)—Josie O'Meers—Harmon & Harmon—Cook & Oakman—Nat Carr—La Follette & Co.

Warwick (First Half)—Mabel Best—Frescotts—Pisano & Bingham. (Last Half)—Le Veaux—Manning & Lee—Frescotts—Mills & Lockwood—Donald Sisters.

Palace (First Half)—Storey & Clark—Mills & Lockwood. (Last Half)—Chas. Moratto & Co.—Wilbur & Lyke.

BALTIMORE, MD.

Sherman & Rose—Flagg & White—Lane & Harper—Chung Hwa 4—"Help Police."

BOSTON, MASS.

(First Half)—Casting Melos—Beck & Stone—Adele Oswold—Regal & Mack—O'Connor & Dixon—Brindamour. (Last Half)—Cavana Duo—Oliver—Armstrong & Schram—McNally, Dines & De Wolff—Dunham & O'Mally—Romas Troupe.

FALL RIVER, MASS.

(First Half)—Oliver—Armstrong & Schram—McNally, Dinas & De Wolff—Dunham & O'Malley—Cavana Duo. (Last Half)—Casting Melos—O'Connor & Dixon—Regal & Mack—Adele Oswald—Brindamour.

HAMILTON, CANADA.

Burke Bros. & Kendall—Edah Daldridge Trio—Bernardi—Herbert's Dogs.

HOBOKEN, N. J.

(First Half)—Flo Ring—Emmett McLane—Carola Trio—Romas Troupe. (Last Half)—Harlequin Trio—Baldwin Blair & Co.—Ward & King—La Petite Jennie.

MONTREAL, CANADA.

Swain's Cats and Rats—Grace Leonard & Co.—La Hoern & Dul'reece—Brady & Mahoney—Wilhat Troupe.

NEW ROCHELLE, N. Y.

(First Half)—Donald Sisters—Chas. Moratti & Co. (Last Half)—Honey Hurst—Hyman Adler & Co.

PROVIDENCE, R. I.

(First Half)—Adonis & Co.—Lang & Green—Red Fox Trot—Alexander & Fields—Adelaide Bell & Jazz Band. (Last Half)—Kinzo—Jewett & Elgin—Great Howard—Keegan & O'Rourke—3 Rozellas.

PALISADES PARK, N. J.

Nettie Carroll Troupe—Royal Yeno Japs.

SPRINGFIELD, MASS.

(First Half)—Kinzo—Jewett & Elgin—Great Howard—Keegan & O'Rourke—3 Rozellas. (Last Half)—Adonis & Co.—Lang & Green—Red Fox Trot—Alexander & Fields—Adelaide Bell & Band.

SOUTH BETHLEHEM, PA.

(First Half)—Harlequin Trio—Austin Stewart Trio. (Last Half)—Ward & Wilson—La Petite Jennie.

TORONTO, CANADA.

Mori Bros.—Bayes & England—Jimmy Casson & Co.—Swartz & Clifford—"In Wrong"—Gallerini & Son.

W. V. M. A.

ANACONDA, MONT.

Bluebird—Hugh Johnston, Ingalls & Duffield, Hal Johnson & Co.—Bob Brown—Whirlwind Gypsies.

BUTTE, MONT.

Peoples (First Half)—Arthur Davids—George Hall—May & Billy Earle—Ferguson & Sunderland—Ellis-Nowlan Troupe. (Last Half)—Armstrong & Neville—Allen & Moore—Martin & Courtney—Arthur Rigby—Seven Pests.

CHICAGO, ILL.

Hippodrome—Taketa Bros.—Willard Hutchinson—Two Blondys—Ovando Duo—June Mills—Walmsley & Meyers—Powell Troupe—And Others.

CHAMPAGNE.

Orpheum—Jessie & Dollie Millar—Fashions a la Carte—Fred Lewis—Lohse & Sterling. (Last Half)—Mystic Hanson Trio—Rose & Thorn—Frank Hall & Co.—Hall & Shapiro—Potter & Hartwell.

DAVENPORT.

Columbia—(First Half)—Kenny & LaFrance—Earle & Edwards—Porter J. White & Co.—Dale & Burch—Page, Hack & Mack. (Last Half)—Leroy & Mabel Hartt—Jack Lavier—Edythe & Eddie Adair—Roth & Roberts—Princess Kalama & Co.

DES MOINES

Empress (First Half)—Bobkers' Arabs—Dunlap & Virden—Caesar Rivoli—Laurel Lee— Shrapnel Dodgers. (Last Half)—Gus Erdman—Porter J. White—Dooley & Busch—Page, Hack & Mack.

DULUTH.

New Grand (First Half)—Myers & Knise—Roberts, Pearl & Straw—Tomie Snyder & Co.—McIntrye & Robbins—Marzella's Birds. (Last Half)—Leslie & Monde—Dolan Lenharr & Co.—Betty Fredericks & Co.—Bert Lewis—"Childhood Days."

E. ST. LOUIS

Erber's (First Half)—Dancing McDonalds—Bob Mills—The Briants. (Last Half)—Juanita—May Kilduff & Allerton.

GREEN BAY

Orpheum (Last Half Only)—Hoshi—Billie & Dot—Chas. Wilson—Eva Fay.

GRANITE CITY, ILL.

Washington (Sunday Only)—Dancing McDonalds—Rainbow, Lilly & Mohawk—Monday Three—Hope Vernon—Thursday Three—Geo. & May La Fevre—Curley & Welch.

LEXINGTON, MONT.

Strand—Armstrong & Neville—Allen & Moore—Martin & Courtney—Arthur Rigby—"Seven Bests"—Keno & Wagner—Mann & Mallory—Wintergarden Four—Fred Elliott—Fox, Benson & Co.

MADISON.

Orpheum (First Half)—John & Winnie Hennings—Winona Winter—Holland Dockrell Troupe. (Last Half)—Bill & Edna Frawley—Depace Opera Co.—Ben Deeley & Co.—Three Jahns.

MILWAUKEE

Palace (First Half)—Hoshi—Billie & Dot—Ben Deeley & Co.—Chas. Wilson—Eva Fay—Three Jahns. (Last Half)—Winona Winter—Lyons & West—Caberet De Luxe—Three to Fill.

MEMPHIS.

Orpheum (First Half)—Juanita—G. Swayne Gordon—Pistell & Cushing—McIntyres. (Last Half)—Kale & Coyne—Pauline Haggard—Styne & Arnold—La France Bros.

MINNEAPOLIS.

New Grand—Lowry & Kathryn—Irving Gear & Co.—Mack & Lane—Honolulu Four.

New Palace (First Half)—Sig Franz Troupe—Ed & Lillian—Three Moran Sisters—Jay Raymond—"Rising Generation." (Last Half)—Leon Sisters & Co.—Hal & Francis—Paul Levan & Dobbs—Bobby Henshaw—"Rising Generation."

PORTLAND, ORE.

Hippo (First Half)—Marlette's Manikins—Stone & Manning—DeWitt & Stross & De Witt—Wilson & Wilson—Great Arnison & Co. (Last Half)—Chief Bluecloud—Alma Grant—Claire Hanson & Village Four—Fitch Cooper—Mareena, Nevaro & Mareena.

ROCKFORD.

Palace (First Half)—Wanda—Jack Lavier—Leroy & Mabel Hartt—Roth & Roberts—Cabaret de Luxe. (Last Half)—Maker & Redford—The New Model—Fred Lewis—Three Melvins.

SIOUX CITY.

Orpheum (First Half)—Julia Edwards—Two Kuehns—Gus Erdman—World Dancers—Making Movies. (Last Half)—Mr. & Mrs. Gordon Wilde & Co.—Ray Conlin—McClain Gates & Co.—Sam Mann & Co.—Laurel Lee—"Making Movies."

SACRAMENTO, CALIF.

Hippo (First Half)—Musical Queens—Nagel & Grey—Dewinter & Rose—Taylor & Rose—Zeno Dunbar & Jordan. (Last Half)—Aerial De Lors—Plunkett & Romaine—Fred La Reine & Co.—Eugene & Kindler—Bijou Circus.

SAN FRANCISCO, CAL.

Casino & Hipp.—Jimmie Gallon—Lamey & Pearson—Johnson-Dean Revue—Lillian De Vere—Helene Trio—Two Astellas—Kline & Klifton—Delamore, Fisher & Delmore—Jimmy Lyons—Bellmonte Sisters.

ST. PAUL.

New Palace (First Half)—Spanish Coldinis—Billy & Edna Frawley—Betty Fredericks & Co.—Bobby Henshaw—Leon Sisters & Co. (Last Half)—Makarenka Duo—Ed & Lillian—Three Moran Sisters—Jay Raymond—Sig Franz Troupe.

SEATTLE, WASH.

Palace (First Half)—Gus Henderson—Variety Four—Adams Trio—Donaldson & Geraldine—Dora Dean & Sunbeam. (Last Half)—Mowitt & Mullen—Luckie & Yost—"Days of Long Ago"—Abyssynian Trio—The Ueumans.

SPOKANE, WASH.

(First Half)—Ella Lavall—Hill &Rose—Three Gay Sisters—Nick Hufford—Ben Hassan Troupe. (Last Half)—Hugh Johnson—Ingalls & Duffield—Hal Johnson & Co.—Bob Brown—Whirlwind Gypsies.

SOUTH END.

Orpheum (First Half)—Five American Girls—Walter Fishter & Co.—Alf Ripon—Paul Kleist & Co. (Last Half)—"Love & Kisses"—Lillian Watson—"Beginning of the Week."

ST. LOUIS.

Rialto (First Half)—Cornalia & Wilbur—May Kilduff & Allerton—Four Buttercups—Ruth Curtis & Band. (Last Half)—Hama & Hanaoka—Blanche Boyd—"Number Please."

ST. LOUIS.

Skydome (First Half)—Boothby & Everdean—Keane & Alsh—Little Pipifax. (Last Half)—Cornalia & Wilbur—Bell & Wood—Bob Mills.

Grand—The Bimbos—May Marvin—Swan & Swan—Mack & Velmar—Mitchell & Mitch—Pearson Trio—Jim McWilliams.

SUPERIOR.

New Palace (First Half)—Melroy Sisters—Dolan Lenhar & Co.—Tinney Players—Bert Lewis—"Childhood Days." (Last Half)—Myers & Knise—Roberts, Pearl & Straw—Tomie Snyder & Co.—McIntyre & Robbins—Marzella's Birds.

TERRE HAUTE.

Hippodrome (First Half)—Mystic Hanson Trio—Rose & Thorn—Frank Hall & Co.—Lillian Watson—Potter & Hartwell. (Last Half)—Jed Dooley—Fashions a la Carte—Alf Ripon—Lohse & Sterling.

WALLACE, IDAHO.

Grand—Arthur Davids—George Hall—May & Billy Earle—Ferguson & Sunderland—Ellis-Nowlan Troupe.

TACOMA, WASH.

Hippo. (First Half)—Chief Bluecloud & Co.—Alma Grant—Claire Hanson & Village Four—Fitch Cooper—Mareena Nevoro & Mareena. (Last Half)—Gus Henderson—Variety Four—Adams Trio—Donaldson & Geraldine—Dora Dean & Sunbeams.

WALLA WALLA, WASH.

Liberty (First Half)—Zola Duo—Estrelle Ramsey—Marietta Craig & Co.—Tracy, Palmer & Tracy—Sebastian Merrill & Co. (Last Half)—Ella Lavall—Hill & Rose—Three Gay Sisters—Nick Hufford—The Ben Hassan Troupe.

NORTH YAKIMA, WASH.

Empire (First Half)—Lowry's Dogs—Hodson Sisters—Hans Hanke—Anderson & Goines—Lewis Hartt & Co. (Last Half)—Lola Duo—Esteele Ramsey—Marietta Craig & Co.—Tracy Palmer & Tracy—Sebastian Merrill & Co.

VANCOUVER, B. C.

Columbia (First Half)—Mowitt & Mullen—Luckie & Yost—"Days of Long Ago"—Abyssynian

(*Continued on page 34.*)

MY BEST FRIENDS
GEO. M. COHAN
ABE ERLANGER
MARTIN BECK
I NEVER WORK FOR THEM

MY WORST ENEMIES
E. F. ALBEE
J. J. MURDOCK
J. & L. SHUBERT
THEY KEEP ME WORKING ALL THE TIME

FELIX ADLER

JOVEDDAH DE RAJAH & CO.
"THE MASTER MYSTIC"
POSITIVELY THE ONLY HINDU TELEPATHY ACT IN AMERICA
ROYAL THEATRE, THIS WEEK, JUNE 2

CHAS. GERARD
One Arm Piano Novelty
Direction—ABE FEINBERG

WHITESIDE SISTERS
(PHOEBE – MARGIE)
Engaged by John Cort for New Show Sept. 15

RALPH STERNARD
America's Premier Xylophonist
IN A CLASS BY HIMSELF. WANT A GOOD AGENT

BOB ALLEN and DEMOS JONES
In "A Dish of Hominy with Plenty of Gravy"
IN VAUDEVILLE

ARMSTRONG & SCHRAM
PUTTING 'EM OVER

ELBERT WHITE & MARY BRADFORD
In "Darktown Flirtation"
DIRECTION—NAT SOBEL

ETHEL MILTON & CO.
In "MOVIE MINNIE"
By WILLARD MACK

WARREN & WADE
In "The City Employee"

CRABLE & DeFORD
1st OF JULY
IN VAUDEVILLE

Maude and Marion Dunn
Lady Auburn and Queen Bonypart
DIRECTION—MARK LEVY

THE ORIGINAL
3 -- WHITE KUHNS -- 3
A Breeze From the West
MARTIN SAMPTER, Rep.

PAYTON, HOWARD & LISETTE
"Six Feet of Comic Uproar." Work in One. Dir., Chas. Bornhaupt

MARGY MYERS and KNISE NETTIE
IN VAUDEVILLE Direction Horowitz & Krauss, Inc.

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Angel Face"—Colonial, Chicago, June 8-indef.
"Among the Girls"—Park Square, Boston. (Last week.)
"Business Before Pleasure"—Woods, Chicago, indef.
"Better 'Ole"—(Mr. and Mrs. Coburn)—Cort, N. Y. City, indef.
Barrymore, Ethel—Hamilton, Can., 6-7.
Barrymore, John & Lionel—Plymouth, N. Y., indef.
Bayes, Nora—Wilbur, Boston, indef.
Carmelo's, Ted, Musical Comedy Co.—Rex, Omaha, Nebr., indef.
Carle, Richard—Guelph, Canada, 6; Barre, 7; Peterboro, 9; Belleville, 10; Kingston, 11; Brockville, 12.
"Dark Rosaleen"—Belasco, New York City, indef.
"Darktown Frolics"—Pittsburgh, June 2-7.
"Eyes of the World"—Shubert, Boston, Mass., indef.
"East Is West"—Astor, New York City, indef.
"John Ferguson"—Garrick, N. Y. City, indef.
"Friendly Enemies"—Hudson, New York, City, indef.
"Forever After"—Playhouse, New York City, indef.
"Flo, Flo"—Tremont, Boston, indef.
"Fiddlers Three"—Forrest, Philadelphia, indef.
"Good Morning, Judge"—Shubert, New York. (Last week.)
Gillette, Wm.—Empire, New York City. (Last week.)
Hampton, Walter—39th St., New York City, indef.
"I Love You"—Cort, Chicago, Ill., indef.
Kellerd, John E.—Auditorium, Chicago, Ill., indef.
"Lightnin' "—Gayety, New York City, indef.
"Listen Lester"—Knickerbocker, New York City, indef.
"Lombardi, Ltd." — Lyric, Philadelphia. (Last week.)
"La, La, Lucille!"—Henry Miller's, N. Y. City, indef.
"Love Laughs"—Bijou, New York City, indef.
"Little Brother"—Adelphi, Philadelphia, indef.
"Lonely Romeo"—Poli's, Washington.
"Midnight Whirl"—New Century, New York City, indef.
"Monte Cristo, Ja."—Wintergarden, New York City, indef.
"My Lady's Garter"—Wilson, Chicago, indef.
"Made of Money"—National, Washington, D. C., 9-14.
"On the Hiring Line"—National, Washington, June 2-7.
"Oh, Uncle"—Shubert, Philadelphia, indef.
"Prince There Was, A"—Grand O. H., Chicago, indef.
"Passing Show of 1918"—Palace, Chicago, indef.
"Please Get Married"—Fulton, New York City, indef.
"Pretty Soft"—Morosco, N. Y. (Last week.)
"Royal Vagabond, The"—Cohan & Harris, New York City, indef.
"Riddle Woman"—Woods, Chicago, indef.
Robson, May—Powers, Chicago, Ill, indef.
"Sometime"—Casino, New York City. (Last week.)
"Scandal"—Garrick, Chicago, indef.
"She Walked in Her Sleep"—Plymouth, Boston, Mass., indef.
"She's a Good Fellow"—Globe, New York City, indef.
"Sleepless Night, A"—Plymouth, Boston, indef.
"Sinbad"—Boston O. H., Boston, Mass., indef.
"Sunshine"—Princess, Chicago, indef.
Skinner, Otis—Columbia, San Francisco, Cal., 2-14.
"Scandals of 1919"—Liberty, New York City, indef.
"Scarlet Mash"—Shubert-Belasco, Washington, D. C., 4-9.
"Tumble Inn"—Selwyn, New York City, indef.
Taylor, Laurette—Hollis, Boston, indef.
"Thirty-nine East"—Broadhurst, New York City, indef.
"Toot Sweet"—Nora Bayes, New York, indef.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Longacre, New York City, indef.
"Three Wise Fools"—Criterion, New York City, indef.
"Toby's Bow"—Comedy, New York City, indef.
"Tillie"—Blackstone, Chicago, indef.
"Tiger Rose"—Broad St. Theatre, Philadelphia, indef.
Thurston, Howard—Apollo, Atlantic City, 2-7.
"There and Back"—Auditorium, Baltimore, Md., 2-7.
"Up in Mabel's Room"—Eltinge, New York City, indef.
"Voice in the Dark, A"—Park Square, Boston, 9-indef.
"Woman in Room 13"—Republic, New York City, indef.
"Welcome Home"—Auditorium, Baltimore, Md., 9-14.
"Who Are You?"—(28th Div.)—Walnut, Phila., 2-7.
"While You Wait"—Poli's, Washington, D. C., 4-9.

CIRCUSES

Ringling Bros. & Barnum & Bailey—Syracuse, 4; Utica, 5; Schenectady, 6; Albany, 7; Boston, 9-14.

TABLOID

Lord & Vernon—Majestic, Asheville, N. C., 2-7.

MINSTRELS

DeRue Bros.—Milford, N. J., 5; Clinton, 6; Highbridge, 7; Belvedere, 9; Bangor, Pa., 10; Stroudsburg, 11; Stanhope, N. J., 12.

COLUMBIA CIRCUIT

"Best Show in Town"—Gayety, Detroit, June 2-7; Buffalo, 9-14.
"Beauty Trust"—Columbia, Chicago, June 2-7.
"Bostonians"—Empire, Albany, June 2-7; Casino, Boston, 9-14.
"Bowery"—Palace, Baltimore, June 2-7; Gayety, Washington, 9-14.
"Burlesque Wonder Show"—Philadelphia, June 2-7; Baltimore, June 9-14.
"Hip, Hip, Hooray" — Gayety, Buffalo, June 2-7.
Harry Hastings—Empire, Brooklyn, June 2-7.
Irwin's Big Show—Gayety, Washington, June 2-7.
Lew Kelly Show—Casino, Boston, June 2-7; Empire, Newark, 9-14.
Mollie Williams' Show—Majestic, Jersey City, June 2-7; Empire, Brooklyn, 9-14.
"Maids of America"—Gayety, Boston, June 2-7.
"Peek A Boo"—Columbia, New York, 19 (stock).
"Sight Seers"—Layoff, June 2-7; Gayety, Detroit, 9-14; Gayety, Buffalo, 16-21.
"Step Lively Girls"—Casino, Brooklyn, June 2-7.

AMERICAN CIRCUIT

"Broadway Belles"—Olympic, New York, June 2-7.
"Follies of Pleasure" — Star, Brooklyn, June 2-7.

U. S. LIBERTY THEATRES

Lee—Vaudeville and Pictures all week.
Humphries—Vaudeville and Pictures all week.
Eustis—Vaudeville and Pictures all week.
Stewart—Vaudeville and Pictures all week.
Jackson—Vaudeville and Pictures all week.
Gordon—Vaudeville and Pictures all week.
Pike—Vaudeville and Pictures all week.
Fort Sill—(Closed for repairs.)
Funston—(Closed for repairs.)
Dodge—Vaudeville and Pictures all week.
Grant—Vaudeville and Pictures all week.
Custer—Vaudeville and Pictures all week.
Sherman—Vaudeville and Pictures all week.
Devens—Vaudeville and Pictures all week.
Upton—Vaudeville and Pictures all week.
Mills—Vaudeville and Pictures all week.
Dix—Vaudeville and Pictures all week.
Meade—Vaudeville and pictures all week.

STOCK

Arlington Theatre Co.—Boston, Mass., indef.
Astor—Guy Players, Jamestown, N. Y., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Bessey Stock Co.—Racine, Wis., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock—Yorkville, New York City.
Blaney Stock—Lyceum, Troy, N. Y.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Comerford Players—Lynn, Mass., indef.
Dominion Players — Winnipeg, Manitoba, Can., indef.
Desmond, Mae, Players—Schenectady, N. Y.
Ebey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Hohlman, Rex, Co.—Mechanicsville, N. Y., June 3-29.
Hyperion Players—New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Hawkins-Webb Co. — Regent, Muskegon, Mich., indef.
Hawkins-Webb Co. (2)—Powers, Grand Rapids, Mich., indef.
Hathaway Players—Brockton, Mass., indef.
Keith Stock—Columbus, O., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Strand, San Diego, Ca.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Morosco Stock Co.—Los Angeles, indef.
Metropolitan Players—Binghamton, N. Y., indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill., indef.
Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pittsburgh, Pa., indef.
Northampton Players—Northampton, Mass., indef.
Oliver Players—Shubert, St. Paul, Minn., indef.

(Continued on page 34.)

G. Washington's
COFFEE
The Best Pick-Me-Up
The very best Pick-Me-Up in the World when you are tired is a hot cup of good Coffee. With G. Washington's Coffee you can make it instantly—anywhere, any time—just as quickly as you can pour on the water—and then, too, you know it is pure, genuine Coffee. Try it for iced coffee—dissolves in cold water.
"Made in the cup at the table"

JIMMIE PARKER
The Original Jazz Comedian
IN VAUDEVILLE

JACK & JUNE LAUGHLIN
A Likeable Boy and A Beautiful, Lovable Girl

MONEY GARRISON LASHER
3-JOYS-3
Singing, dancing and a little novelty
DIRECTION—NAT SOBEL

BANN and DALE
Late Features of the "Yip Yip Yaphank" Show
DIRECTION—LEW LESLIE

If you really are in earnest,
"Make-Up" forms the smaller part;
"Costume changes" — simply trifles,
If "the goods" come from your heart.
PELHAM LYNTON
Direction: LESLIE MOROSCO

HONEY HURST
in "RHYME AND REASON"
DIR.—JOE MICHAELS

THE RUBE

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STOCK BURLESQUE
With All Star Cast

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JAS. X. FRANCIS
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BABE WELLINGTON
HARRY STEPPE
BILLY WAINWRIGHT
CAROLINE WARNER
ETHEL DE VEAUX

AND

BIG BEAUTY CHORUS
WANTED—Good Chorus Girls At Once

SEE

ANYTHING PERTAINING TO BURLESQUE
ROEHM & RICHARDS
211 Strand Theatre Bldg., N. Y. City
WANTED FOR NEXT SEASON: Comedians, Juveniles, Straights, Prima Donnas, Ingenues, Soubrettes.
Artists' Representatives

RECOLLECTIONS

Five Operatic Soloists in "From Grand Opera to Rag"
A SCENIC PRODUCTION

WANTED
BURLESQUE PEOPLE

FOR SUMMER STOCK

Waldron's Casino, Boston

Opening June 16th. Rehearsals start June 9th. People in all lines. Producers, Comedians, Quartette, Principal Women and Chorus Girls. Address **BOB SIMONDS, Waldron's Casino, Boston, Mass.**

WANTED—PRINCIPALS

Men and women in all lines. Only the best in burlesque will be considered. Fifty-two weeks' work. Liberal salary for stock in New York City. **MINSKY BROS.**—National Winter Garden, Houston Street and Second Ave. See Ray Perez.

BROWN AND JACKSON

Comedy Skit in One "At the Training Quarters" Special Scenery

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PAT WHITE SHOW **LEW LEDERER**

FRED DALE

Specialty with Harry Hastings Big Show — A Single in Vaudeville After June 7

KITTY GLASCO

PRIMA DONNA — HELLO AMERICA

LESTER **FAD and FANCY** CLARA

Straight and Doing Singing Specialty — Chas. Baker's High Fliers

---

GEORGE HART

Signed with Harry Hasting's "Kewpee Dolls" — Opposite Tom Howard

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ARTHUR PUTNAM

Straight Man at liberty for next season. — Address Paramount Theatre, Newark, N. J.

MICKEY MARKWOOD

Tramping Along Merrily With DAVE MARION, Season 1919-20

BURLESQUE NEWS

(Continued from page 19)

BERNSTEIN AGENT CLOSES

Chas. Koster, agent of "Rube" Bernstein's "Follies of Pleasure" Company, closed his season at the Star last Saturday and left at once for Lake Hopatcong, where he will remain for the summer. Koster will again do the advance work for the "Follies of Pleasure" show next season.

GILBERT TO BE TREASURER

Louie Gilbert will be the assistant manager and treasurer of the Strand Theatre, Brooklyn, next season for the Mark Amusement Company.

Gilbert was manager of the "Cheer Up America" Company this season, which closed at the Casino, Brooklyn, last Saturday night.

WILL GET SOME FIGHT MONEY

The "Midnight Maidens" will open at the Empire, Toledo, next Sunday. The following week they go to the Star, Cleveland, then the Gayety, Detroit, and the following week back to Toledo. Their week there will be the week of the Dempsey-Willard fight.

KROUSE SIGNS PEOPLE

Dave Krouse has signed Harry Hills, Ida Emmerson, Clark and Lewis and "Bozo" Tom Snyder for his "Edmond Hayes and his own company" next season.

OPEN IN VAUDEVILLE

Chester Nelson, Johnny Crosby, Jack Mason and Eddie Conroy will open in vaudeville Wednesday in Nelson's act, "The Hickville Minstrels."

BAKER RE-NAMES SHOW

Charles M. Baker has re-named his "Speedway Girls" the "Oo-La-La Girls" on the American Circuit next season.

GAYETY CLOSES SEASON

The Gayety, Brooklyn, closed last Saturday and opened Monday with Italian opera for four weeks.

VICTORY NIGHT A SUCCESS

The Victory Night at the Burlesque Club brought out many members who, for the first time, had an opportunity to see what a fine entertainment was furnished on these stag occasions.

Last Wednesday night the clubhouse was crowded.

The bill opened with the Seven Musical Spillers of the "Peek-a-Boo" show at the Columbia. Sam Levy of Watterson, Berlin and Snyder followed. The Elm City Four from the Hippodrome were there. Others were Harry White, Bud Walker, Martie Collins, Jim Francis and George Walsh, C. Fisher, Miss Billie Harris, Sid Gold, Clark and Sherwin, Tex Ellis and Hal Springford.

Luncheon, with beer and soft drinks, was served about midnight.

WILLIAMS SHOW CLOSING

Mollie Williams will close her season next week at the Empire, Brooklyn, with the same principals and fourteen of the twenty chorus girls with which she started the season. She has re-signed Emil Casper and Purcella and Ramsay for next season, and has engaged Oscar Lieberman as musical director.

CAMPBELL SIGNS NELSON

William S. Campbell has signed Chester S. Nelson, the rube comedian, for his Rose Sydell London Belles show for next season. He will be featured, and was booked through the Roehm and Richards Office.

WOMEN TREASURERS RE-SIGNED

Mrs. Pete Barlowe and Florence Barlowe have been re-engaged as treasurer and assistant treasurer of the Gayety, Brooklyn, for next season, by Manager Louie Kregg.

MINSKY AND DUNN TO RACE

Billy Minsky, of the National Winter Garden, is to race his Special Hudson car against Jerome Dunn, of Brooklyn, in his Stutz for a side bet of $1,250.

CHAS. K. CHAMPLIN'S WORKING STAFF

WALTER PERCIVAL WM. ROLL LEW CONKLIN CHAUNCY DUMAS

A stage crew who have been in Champlin's employ for a number of years and who are welcomed in every theatre where they play as one of the most clever and popular crews on the road: Walter Percival, scenic artist and stage manager; William Roll, carpenter; Lewis Conklin, master ofp roperties, and Chauncey Dumas, electrician.

STOCK AND REPERTOIRE

(Continued from page 16)

JOIN ROSS KAM STOCK

ALTOONA, Pa., June 2.—Charles Danforth and Christine Forrest have joined the Charles Ross Kam Stock Company at Lakemont Park for the Summer season, opening June 9th in "The Brat." Danforth will play second business and Miss Forrest ingenue leads.

LIBERTY PLAYERS OPEN

AUBURNDALE, Mass., May 28.—The Liberty Players, for their opening week of the season at the Liberty Theatre, Norumbega Park, are presenting "Here Comes the Bride."

TYLER TO DO O'NEILL PLAY

"Chris Christopher," a play by Eugene O'Neill, son of James O'Neill, has been accepted by George C. Tyler for production next season. This is O'Neill's second play, his first having been accepted a year ago by John D. Williams but, for some reason, it has not been produced.

AMY DENNIS JOINS RUMSEY CO.

ROCHESTER, N. Y., May 30.—Amy Dennis has joined the Rumsey Stock Company at the Lyceum Theatre and opens next Monday in "The 13th Chair."

WANTED FOR COLUMBIA WHEEL
CHORUS GIRLS FOR
BILLY WATSON'S
PARISIAN WHIRL.

Soubrette, one that can look and play French character parts. Sing and Dance. **Chorus Girls**—$25 per; no half salaries. Open East, close East. Weight between 110 to 160 pounds. Address **BILLY WATSON,** per add., **Orpheum, Paterson, N. J.**

Attention Vaudeville Acts

John Quigley Theatrical Agency, Inc.

Can book acts consecutively for 5 weeks. **Extra Sundays, Short Jumps. New England's Leading Independent Agency. 184 Boylston St., Boston, Mass.** All correspondence answered.

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THIS NAME **on an act** is a guarantee of **something** new, novel, and original in the way of vaudeville offerings. Start right, and write for me to write for you. I can be of **"material"** assistance if it's **"material"** you want. Write, phone, wire or call.

ALLEN SPENCER TENNEY,
1493 Broadway, New York City.

GLADYS KLARK CO. WANTS AT ONCE
Dramatic People

with or without specialties. Summer season—coast of Maine. Regular season—New England territory and Canada. Long season, late releases. Wardrobe and ability essential. Address **J. E. BALFOUR,** Temple Theatre, **Houlton, Maine,** June 9-14.

WANTED AT ONCE

Wide-awake Advance Man, one acquainted with small towns of New York, Pennsylvania and New England States. Must be a live wire, a close contractor and hustler. Salary must be low. I pay all expenses. Want also **Singing and Dancing Soubrette** as well, **Comedian** doing two distinct singles. Address **O. J. CLIFFORD, c/o New York Clipper.**

AT LIBERTY

Leading Woman, and Juvenile Man. For stock. Best of experience. Young, clever, capable. A. D. L., care Clipper, 1604 Broadway, New York City.

HAPPY THOMPSON & KING EMIL M.
THE TWO MISFITS IN VAUDEVILLE

GORDON DUO

Harmony in White Direction—Chas. J. Fitzpatrick

MARION and BILLY
VAUDEVILLE'S YOUNGEST TEAM
Singing, Dancing and Talking—In Vaudeville

HARRY GOULSON
Character Songs and Stories
Direction—NAT SOBEL

LUCY MONROE & CO.
In "CRANBERRIES"
DIRECTION—MANDEL and ROSE

GUS HILL'S MINSTRELS

Wants Singers, Dancers, Comedians, Musicians, Band Leader, Novel Specialties, Scotch Bag Piper, Fife and Drum Corps. Long Season as Show goes to the Coast playing 50 weeks.

WANTED FOR

BRINGING UP FATHER
MUTT and JEFF
ODDS and ENDS

Musical Comedy Talent with Specialties preferred. Also New Faces for the Three Big Burlesque Shows playing the Columbia Amusement Company Houses.

GUS HILL, COLUMBIA THEATRE, NEW YORK

SHERMAN & ROSE
Artistic Variety Dancers
LOEW CIRCUIT NOW Direction—TOMMY CURRAN

CHAS. **ROOT & WHITE** WALTER
ECCENTRIC SONGS AND DANCES

CANTON TRIO
DIRECTION—MISS BROWN and WM. S. HENNESEY

GUY **McCORMICK** and CLIFF **WINEHILL**
The Jazz Boys from Dixie Direction—Lewis & Gordon

GERALD **McCORMACK & SHANNON** BLANCHE
Peerless Purveyors of Comedy and Song. Keith Circuit. Direction—Chas. H. Wilshire

BASE BALL
NATIONAL LEAGUE
POLO GROUNDS
June 4
with Philadelphia

SAVE 20%
ON MOTION PICTURE MACHINES AND SUPPLIES
CLIFTON R. ISAACS
110 W. 40th St., N. Y. CITY
"Everything for the Motion Picture Theatre"

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CLIPPER
LETTER LIST

FIRST NIGHTERS SHOW APPROVAL OF "SCANDALS OF 1919"

"SCANDALS OF 1919."—A revue in two acts and eighteen scenes, book and lyrics by Arthur Jackson and George White, music by Richard Whiting. Produced Monday evening, June 2, at the Liberty Theatre by George White.

THE CAST.

Leading Lady	Ann Pennington
Prima Donna	Mabel Withee
Prima Donna	Yvette Rugel
Class(y)ic Dancer	La Sylph
Soubrette	Ethel Delmar
Another Soubrette	Dorothy St. Clair
Another Soubrette	Lois Leigh
Another Soubrette	Ona Munson
Dancing Leading Man	George White
Comedian	George Bickel
Specialist	Lester Allen
Singing Leading Man	Al Sexton
Dancing and Singing Men.	Bennett and Richards
Juvenile Comedian	Lowell B. Drew
Talking Comedian	Bert Hanlon
Character Men	Larry Beck
Rube Comedian	James Miller

"Scandals of 1919," the first of the Summer revues, introduces George White as a producer of attractions. He has, heretofore, been known to us as a dancer and producer of the dancing acts in which he appeared in vaudeville. In this line we know him as a success.

In his present and more ambitious attempt he seems to have made an admirable start, for "Scandals" is just what it aims to be, a pleasing Summer vaudeville-revue, with enough snap and ginger in it to lift one out of the "fagged" state of mind that so frequently comes to us when the thermometer is flirting with the 90's.

White has chosen his company wisely, and each member of it proved this fact at the opening performance. As to the chorus, it is indeed a regulation revue chorus, with youth, beauty, grace and abandon the salient points of its members. This, combined in some instances with the grogeous costumes they wear and in others the lack of them, places the George White chorus well up in the class of choruses for which some of the older producers strive.

The eighteen scenes are, for the most part, beautiful color pictures.

The brightest stars proved to be White and Ann Pennington, and, while these two got a lion's share of the approval, there was no one in the company who failed to score to some degree.

Yvette Rugel, Mabel Withee, La Sylph, Ona Munson, Ethel Delmar, George Bickel and Lester Allen were strong adjuncts of the show.

Among the scenes are "Rector's" after July 1, with the front door nailed up and a sign "For Rent" showing conspicuously. "The Three-Mile Limit," a cafe on the ocean, "Hospital de Luxe," a "Long Island Bedroom," an "Overcrowded Hotel," and a burlesque court house scene.

The applause was so pronounced when Manager-Producer-Author-Dancer White appeared that the show was stopped till the object of the demonstration had bowed his acknowledgments to the full satisfaction of the audience. This was repeated when Ann Pennington first appeared.

"Scandals of 1919," unless all first-night signs fail, should scandalize Forty-second Street till the cool weather drives it out.

MOLLIE KING WEDS ENSIGN

Mollie King, well known in motion pictures and on the musical comedy stage, was married in this city on May 26th to Ensign Kenneth D. Alexander, U. S. N., who is a wealthy business man of Lexington, Ky. The ceremony was performed by Deputy Clerk Michael J. Cruise in the Municipal Building.

Miss King is at present appearing in the leading female role in "Good Morning, Judge" at the Shubert Theatre, and her marriage came as a surprise to her family as even her brother, Charles King, who is in the "Good Morning, Judge" Company, was not let into the secret.

CHANGE NAME OF PLAY

Comstock and Gest have changed the title of "Through the Ages," recently produced by them, to "The Light of the World," and under its new name it will be seen next Fall in New York.

Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

GENTLEMEN

Ardinger, Sy
Aikin, Tom
Broadhurst, Geo.
Buck, Basil
Bard, Ben
Bernard, Bert
Boutte & Carter
Bertol, Herman
Collier, Marty
Crosby, John
Carlyle, Joe
Clarke, Billy
Clarke, Geo.
Cole, Chas.
Dorr, Lester
Duval & Lee
Dunlevie, Geo.
Dutton, Chas.
Douglas, Wm. J.
Ellsworth, A.
Elston, St. J.
Fields, Harry
Field, Max
Finberg, Harry
Fitzgerald, Wesley O.
Farnum, Ted
Friedell, Scotty
Farnum, Nat
Glazer Stock Co.
Gallagher, Jas. T
Greenwood & Nelson
Glasgow, Jas.
Gardiner, Oscar
Huebner, Arthur
Harris, Billy
Harrigan, Harry
Hines, Palmer
Holmes, Mr.
Hall, Eddie
Jacobs, Jules
James, Seymour
Jupiter, Budd
Jenkins, Harry
Kelly & McCarthy
Lurgio, Joe & Edna
Lambert, Frank
La Barbe, Jules
Leyden, Harry
McCree & Ledman
Link, Harry F.
Martini, A.
McInerney, Jim
March, Harry
Martin, Albert E.
Melnotte, Armand
Major, Addington
Osgood, Leon
O'Neal, Harry
Purdig, Marty
Parker, Walter
Parelle, Jimmy
Purnell, Geo.
Primrose, Geo.
Rucker, Rolland J.
Rice, Jack
Shapiro, Harry
Sheppell, Harry
Smith, Donald C.
Stevens, Bobby
Smith, Eddie
Sherman, Harry
Vino, Val
Wilcox, Erlau
Wallace, Billy
Whalen, Harold
Williams, Al
Wordley & Crandell
Wesley, H.
York, Gus

LADIES

Andrews, Helen
Brown, Margie
Benson, Marion
Bennett, Billie
Berry, Helen
Baker, Bessie
Baker, Marie
Bernhardt, May
Blanchard, Ida
Bolles, Lettie
Barnett, Dot
Brenner, Dorothy
Cole, Beatrice
Cisco, Goldie
Courtney, Mabelle
Catlin, Margie
Cleveland, Goldie
Daley, Lena
De Lisle, Jean
Denice, Ruth
Davis, Sophie
Dunham, Norine
Delaney, Margie
Freidman, Bennie
Ferrier, Fern
Gibson, Clara
Glasco, Kitty
Houston, Laura
Howell, Mildred
Howard, Jess
Howard, Mabel
Keene, Margaret
Lawler, Pearl
La Cour, Marie
Lechner, Gertrude
Lorraine, Peggy
Leslie, Ethel
Luker, Eleanore
Levette, Babe
Mae, Ede
Mac, Anita
McQuay, Lola
Miller, Anna M.
Nodean, Blanche
Pullman, Kate
Raymond, Mildred
Ryan, Julia
Rose, Sadie
Schroeder, Elsie
Smith, Lenore
Sapoto, Vida
Sommers, Gertrude
Thorne, Rose
Winters, Maxie
Westoff, Florence
Winters, Helen
Webb, Dolly
Wells, Flo
West, Mae

DEATHS IN THE PROFESSION

MANUEL KLEIN, composer and formerly director general of music at the Hippodrome, New York, died on June 1, in a private sanitarium at Yonkers. His death was the result of a German bombing raid on London in 1915, when he was badly hurt. At the time of the raid he was director of music at the Gayety Theatre in London. He was born in that city on December 6, 1876, and after an ordinary education became affiliated with musical productions. He was at the New York Hippodrome for nine years, from 1904 to 1913.

At the age of twenty-six he produced "Mr. Pickwick" and a year later "The Proud Father."

Among his other compositions are "A Yankee Circus on Mars," "The Man from Now," "Andersonville," "Under Many Flags" and a number of others, mostly for Hippodrome productions

BEN SUGARMAN, an old-time theatrical manager, died in Lebanon Hospital on May 23rd after a long illness. The funeral was held on May 25th from his former home, 177 West Ninety-fifth Street. Many persons prominent in theatricals were present at the funeral. He is survived by a widow and a daughter sixteen years of age. Sugarman managed many theatrical shows during his long career, the last of which was the Rock and White road show.

HART CONWAY, formerly an actor and dramatic instructor in Chicago, died last week at the age of eighty years at the home for incurables, 182nd Street and Third Avenue. Conway, who lived at Montclair, had been ailing for several months. Born in England, he had entered the profession there, later coming to the United States and appearing here, making his American debut at Daly's in stock. He had been married to Alice Brooks, who was an actress.

J. W. MOLCHIOR died at Redlands, California, last week from a stroke of apoplexy. When the motion picture industry was yet in its infancy Molchior made a fortune by exhibiting screen productions. A wife and son survive him.

BEN NATHAN, known as an actor on the dramatic and music hall stages, died May 9th, aged sixty-one years. He made his first London appearance at the Gaiety Theatre in 1889, in "Ruy Blas; or the Blase Roue." The following year he made his music hall debut, appearing first at the Empire and Royal, while still playing at the Gaiety. Subsequently, he became manager for the late Hugh J. Didcot, variety agent, and on the death of Didcot became a director of the concern when the business was turned into a limited company.

Nathan was the founder of the Nathan and Somers Agency and was manager of the variety branch. For a time he managed the London Opera House and produced "Come Over Here." Between times he also occasionally appeared on the stage. When "Florodora" had its run at the Lyric Theatre he understudied Willie Edouin and came to the United States to play the role here. Recently, Nathan appeared in "The Little Mother" at the Ambassador's and at the close of the engagement again came to the States. Upon his return to London he associated himself with the firm of Grossmith and Lourillard.

WILLIE BENN, variety agent, died May 11th in London, Eng. The deceased began his professional career on the music hall stage and twenty years ago was well known as a pianist and frequently played at the Tivoli and London Pavilion. But it was Park's Eton Boys that made him popular and under his direction this troupe toured Great Britain for more than twelve years without a break. At the time of his death Benn was booking manager of the Palace Theatre, Maidstone.

EDWARD S. LEWIS, brother of Dave Lewis, formerly of Fields and Lewis, and himself in the theatrical business for 35 years, died recently in Los Angeles at the age of sixty years. His wife, who survives him, resides at 1149 Mission Road, Los Angeles.

MAX "DAREDEVIL" SCHREYER, famous the world over, died last Friday night at Fordham Hospital, from the results of an accident experienced in attempting his well-known "leap for life" at a Salvation Army Drive rally at Van Cortland Park a week ago last Sunday. He was forty-seven years of age and leaves a wife and five months' old baby.

On 2,020 occasions, Schreyer had defied death by riding down an incline at an angle of sixty degrees and from a height of 142 feet on a bicycle. Then, upon reaching the edge of the incline, he would toss the wheel from under him and dive eighty feet into a tank of water four feet deep and seven feet square. Twenty-five thousand people saw Schreyer make the leap which resulted in his death. It was noted as he went down the incline that the bicycle wobbled slightly at one point. As everyone held his breath he suddenly hit the edge of the tank. His wife, who saw him make the dive, fainted. Schreyer was hurried to Fordham Hospital, where a fight against death was waged. It was found that he had broken a leg and his jawbone and fractured his skull in addition to internal injuries. It appeared on Monday that he might recover. He improved slightly for a day and then came a relapse, the end coming on Decoration Day.

ANNIE DELVAINE, well known on the English music hall stage, died May 4th after a long illness, aged fifty-two years. The deceased, who had been connected with the profession for many years, was the wife of Dan Delvaine, and, with her husband, had conducted Delvaine's Marionettes. Mrs. Delvaine was the daughter of John Wilson, the old-time circus proprietor, known the world over. She was a member of the V. A. F. She is survived by her husband and three sons, known to the stage as Will Matthews, Theo Delvaine and E. Matthews. Interment was in Tottenham Cemetery.

PIERRE HART, known to the circus world as "Shorty" Pierre, died suddenly May 23d at the Mercy Hospital, Wilkesbarre, Pa., aged thirty-six years. "Shorty" Pierre had been a member of the Three Hart Brothers, comedy acrobats, for the last nine years and was also one of the original members of the "Corncob Cutups." He was born at Brussels, Belgium, and has been in this country since 1909.

CORRINNE EDYTHE
HARRIS & BAKER
Two Girls and a Piano
DIRECTION—LEW LESLIE

DuNORD
In a Classic Dancing Oddity
DIRECTION—TOM JONES

DOC STONE & WALL LEO
Comedy Unicycle and Bicycle Phil Bush

BERT and BETSY ROSS
IN "THE CHECK ROOM GIRL," BY HERBERT MOORE.

A REAL DOUGHBOY
FRANK NALDY
"The Happy Wop"
Dir.—Aaron Kessler My Pal—Eddie Regnis

DICK MACY & ARCH LEO
"THE JAZZ HOTEL" Direction: SAM KENNY

NEW YORK CITY THEATRES

PARK THEATRE NOW—BROADWAY AT COLUMBUS CIRCLE, 59th STREET
FRANK G. HALL Presents
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Personally Produced and Presented by
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THE QUALITY ENTERTAINMENT OF THE SCREEN
Continuous Daily 1 to 11 P. M. Performances De Luxe 2:15, 4:15, 7:30, 9:30

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Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25, 50, 75, $1, $1.50
GERTRUDE HOFFMANN, EMMA CARUS, DOOLEY & SALES, HARRIET REMPEL & CO., OFFICER VOKES & DON, COLLINS & HART, O'DONNELL & BLAIR, TED DONER, JACK ALFRED & CO.

BELASCO Theatre, West 44th St. Eves. 8.20, Mats. Thur. & Sat. 2.20.
DAVID BELASCO PRESENTS
DARK ROSALEEN
A COMEDY OF IRISH LIFE.
By W. D. HEPENSTALL AND WHITFORD KANE

REPUBLIC W. 42d St. Eves. 8.30. Mats. Wed. & Sat. 2.30.
A. H. WOODS PRESENTS
THE WOMAN IN ROOM 13

HUDSON W. 44th St, nr. B'way. Eves. 8.30. Mats. Wed. & Sat. 2.30.
"A Million-Dollar Success."—Globe.
A. H. WOODS PRESENTS
LOUIS MANN
in FRIENDLY ENEMIES
By Samuel Shipman and Aaron Hoffman.

ELTINGE Theatre, West 42nd St. Eves. at 8.30, Mats. Wed. & Sat. 2.30.
A. H. WOODS PRESENTS
UP IN MABEL'S ROOM
With HAZEL DAWN, JOHN CUMBERLAND and WALTER JONES.

LYCEUM 45th St. near B'way. Eves. 8.30. Mats. Thur. & Sat. 2.30.
DAVID BELASCO PRESENTS
DADDIES

OLYMPIC 14th St., Near 3rd Ave.
This Week
BROADWAY BELLES

BROOKLYN THEATRES

STAR Jay near Fulton St. Tel. Main 1898 Mat. Daily
FOLLIES OF PLEASURE
Wrestling Tuesday and Friday Nights

CASINO THEATRE
THIS WEEK
STEP LIVELY GIRLS

EMPIRE THEATRE
Ralph Avenue and Broadway
THIS WEEK
HARRY HASTINGS' SHOW
Next Week—HARRY HASTINGS CO.

THE NEW YORK CLIPPER

(THE OLDEST THEATRICAL PUBLICATION IN AMERICA)

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Special rates to artists.

Send Your Copy In Now!

BURLESQUE NEWS

(Continued from pages 16 and 27)

ORCHESTRA MANAGER QUITS

LOS ANGELES, May 29.—F. W. Blanchard has resigned as manager of the Los Angeles Symphony Orchestra, the resignation taking effect at the close of the present season today at Clune's Auditorium. The members have not chosen any successor as yet.

CHESTER "RUBE" NELSON

RECOVERS LOST JEWELRY

Helen Lorraine (Mrs. Jean Bedini) has recovered the jewelry and Liberty bonds she lost recently. The articles were found by a Mr. Luther, a representative of a large insurance company, who returned them in response to an advertisement.

FRANKIE NIBLO TO MARRY

Frankie Niblo, soubrette of "Cheer Up, America," is to be married to Solon Jay Rieser at City Hall, New York, Saturday. Rieser is an architect, a member of the firm of Rieser and Rieser. Miss Niblo will retire from show business.

KELLY AND McGINNESS OUT

Barney Kelly and George McGinness, both members of the Seventy-seventh Division, who returned to this country recently, have been discharged and will return to their former duties in show business next season.

CHESTER "RUBE" NELSON

PUTTING OUT 4 COMPANIES

John Cort will send four companies on tour next season in "Listen Lester," now at the Knickerbocker. The present company will remain at that house until September, when "Just a Minute" will move in.

WILL PRODUCE KOHN SHOWS

Leo Stevens has been engaged by Ben Kahn to produce shows at the Union Square, commencing July 1. He will not work in any of the shows. Solly Fields will continue staging numbers for Kahn.

CHESTER "RUBE" NELSON

MORAN MADE K. OF C. SECRETARY

William F. Moran, advertising agent of the Majestic, Jersey City, has been appointed secretary of the Knights of Columbus, this city, in charge of the labor and employment bureau.

GETS NEW PRIMA DONNA

James E. Cooper has engaged Franz Marie Texas as prima donna for his "Victory Belles" next season. Miss Texas will be billed as a feature from the Lone Star State.

BENTLEY REPLACES McINTYRE

Harry Bentley opened at the National Winter Garden Monday, replacing Billy McIntyre, who left for Philadelphia to go into stock.

BIXLEY TO PLAY TRAMP

Billy Watson has engaged Edgar Bixley to play the tramp in his "Parisian Whirl" on the Columbia Circuit next season.

CHESTER "RUBE" NELSON

OPENS AT CAMP DIX

Frank ("Rags") Murphy will open in stock at Ben Levine's Camp Dix Theatre, Wrightstown, next Monday with Charles Collins.

HARRY BOWEN SIGNS

Mollie Williams has engaged Harry Bowen as principal comedian for her show next season. Booked through Ike Weber.

GEO WALSH SIGNS

George Walsh will open at Waldron's, Boston, in stock, June 16, for a four weeks' engagement.

VIOLET BUCKLEY CLOSES

Violet Buckley closed with the "Monte Carlo Girls" at the Star, Brooklyn, last Saturday night.

JOINS WALDRON STOCK

Frank Makefield will open in stock at Waldron's Casino for Bob Simons, June 16.

GOES INTO CABARET

Vic Dayton opened Monday in the cabaret at the Film Cafe, New York.

You Win

out with any audience if you've got

THE NEW McNALLY'S BULLETIN No. 4

PRICE ONE DOLLAR PER COPY.

CONTAINS THE FOLLOWING COMEDY MATERIAL: 23 screaming Monologues, 15 roaring Acts for two males, 13 original Acts for male and female, 30 sure-fire Parodies, 2 roof-lifting Trio Acts, 2 rattling Quartette Acts, a new Comedy Sketch, a great Tabloid Comedy and Burlesque, an Act for two females, 12 corking Minstrel First-Parts, a great Minstrel Finale, hundreds of Sidewalk Conversations.

Remember, the price of McNALLY'S BULLETIN No. 4 is only one dollar per copy; or will send you BULLETINS Nos. 3 and 4 for $1.50, with money back guarantee.

WM. McNALLY, 81 East 125th St., N.Y.

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	One side	Two sides
5,000 4x12 tonighters	$6.60	$8.80
10,000 4x12 tonighters	9.90	12.65
15,000 4x12 tonighters	12.65	15.95
20,000 4x12 tonighters	14.85	19.25
30,000 4x12 tonighters	22.00	27.00
(6x9 size same price as 14x12 in quantities as above stated)		
5,000 3x8 tonighters	$6.05	$7.70
10,000 3x8 tonighters	9.35	11.55
15,000 3x8 tonighters	11.00	14.30
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MOTION PICTURES

CENSORSHIP BILL IS HOTLY OPPOSED

HEARING HELD LAST WEEK

A motion picture censorship ordinance for New York, introduced into the Board of Aldermen by Alderman Augustus M. Wise, has stirred up a hot fight, which resulted in some scathing remarks at a hearing held in the City Hall by the committee on general welfare last week. The bill calls for the censorship of films by one man, he to be the Commissioner of Licenses. Arguments for and against, mostly against, were offered to the committee by people present at the hearing.

Gabriel Hess, chairman of the censorship committee of the National Association of Motion Pictures, characterized the bill as "a bit of Prussianism," among several other scathing remarks, such as: "Those who wish this measure to pass say that it has worked successfully, and support their arguments by citing Spain. Imagine it! Poor old Spain! Spain of the rack and the Inquisition! They wish to import to progressive United States the customs of reactionary and backward Spain.

"The speakers who have spoken for the measure have also held up Chicago as an example from which we should model New York. It is true that Chicago had censors, but as soon as the war stopped they were thrown out of office. For purity, patriotism and cleanliness, Chicago is not fit to be mentioned on the same day with New York City."

John J. McInerny, counsel for the Motion Picture Exhibitors' League, also opposed the bill and voiced his opinions warmly. W. Stephen Bush, of the Motion Picture Exhibitors' League of the State of New York; James E. Holland, president of the State Federation of Labor; Ralph Falks, former Commissioner of Public Works of Manhattan; Dr. D. Everett Mountain, of Cooper Union Forum, and Mrs. Grace Humiston, spoke vigorously against the proposed ordinance.

Mrs. Ellen Grady, Fourth Deputy Police Commissioner, was in favor of the bill. She told of some pictures she had seen on the screen, and said they were disgusting. She also said that Mayor Gaynor had vetoed a like bill twelve years ago, "and since then the exhibition of filth has steadily increased."

Mrs. C. L. Parmelee, representing the big sisters of New York, spoke for the ordinance and said, "We do not wish to injure the motion picture business, merely regulate it."

Howard Berber, of the Society for the Prevention of Crime, voiced himself in favor of the bill and mentioned films which he had seen and disliked, describing "The Children Pay" in particular. Mrs. Adele F. Woodward, of the National Juvenile Motion Picture League, also was in favor of it.

MOSS CHANGES B'WAY BILL

H. B. Warner, in "The Man Who Turned White," heads the bill at the Broadway this week, in place of Blanche Sweet, who has been holding the position of honor there for several weeks in "The Unpardonable Sin." The new picture is booked at that house for an indefinite run, and should be able to hold its own for some time.

The usual new weekly, a Robert Bruce Scenic, "The Sunset Trail," and a Larry Semon Comedy, entitled "Home, Sweet Home," conclude the motion picture part of the program.

FORM $15,000,000 COMPANY

PHILADELPHIA, June 3.—The Stanley Company of America has just been formed here, with a capitalization of $15,000,000, to consolidate many of the largest financial, theatrical and motion picture interests in the East. "The new company has no intention of going into the producing field," said President Jules Mastbaum. "We believe we will have all we can handle in providing the public with theatrical, vaudeville and motion picture entertainments and building theatres for the proper presentation of them." It is announced that the company's operation will include the entire United States and possibly foreign lands.

Philadelphia motion picture theatres taken over by the company are Stanley, Arcadia, Palace, Victoria, Regent, Great Northern, Family, Savoy, Princess, Ruby, Auditorium, Globe, Rialto Orient Paschall, Woodland, Empress, North Broad Street, Broad Street Casino and the Capitol, now being built.

Vaudeville houses are: Globe, Broadway, Cross Keys, Alhambra, all in Philadelphia; Globe, B. F. Keith's, on the Garden Pier; Colonial and Virginia, Atlantic City; Colonial, Camden; Hippodrome and Orpheum, Reading; Hippodrome, Pottsville and Victoria, Harrisburg.

Officers are: President, Jules Mastbaum; vice-presidents, J. McGuirk and A. R. Boyd; treasurer, L. S. Beggs; assistant treasurer, L. Sablosky; secretary, Morris Wolf; chairman of board of directors, A. Sablosky.

SELECT INCREASES BRANCHES

Sam E. Morris, general manager of the Select Pictures Corporation, has announced that Select will soon establish five new exchanges throughout the country, at Albany, Salt Lake City, Indianapolis, New Haven. A New Jersey exchange will be operated in New York City, separate from the New York exchange now in operation. The establishment of these five new exchanges will bring the total of the Select Picture Corporation's branches in the United States and Canada up to thirty-one.

TO GIVE MORNING SHOWS

D. W. Griffiths is considering the idea of showing "Broken Blossoms" in the morning, as well as afternoon and evenings, the special performances to start at 10 a. m. The full program, including the four orchestras, will be presented if the idea is carried out. It is also probable the other productions in his repertory will not be shown for many weeks, owing to the great success of "Broken Blossoms."

RIVOLI REPEATS NAZIMOVA FILM

This week "The Red Lantern," featuring Nazimova, is again the feature at the Rivoli. This is the first time in the history of the theatre that it has repeated a feature film.

The picture appeared there only four weeks ago, and now is being shown again more elaborately than before. The repeat is due to the many requests of the patrons who were turned away when the film was featured before.

HAZEL DAWN TO MAKE SPECIALS

Hazel Dawn will make a series of films for the Amalgamated Film Corporation. This will make her second appearance on the screen. One of the plays will be an A. H. Woods production. The first of the features will be released next year.

MACK LEASES ESSANAY STUDIO

Wayne Mack has leased the old Essanay studio in the West, where many of the Broncho Billy pictures were made. He will make a series of five-reel features starring Mary Anderson.

INTERNATIONAL FILM ALLIANCE IS PLANNED

WM. A. BRADY HEADS MOVEMENT

LONDON, Eng., May 26.—Motion picture men of England are much interested over the announcement that the presence of Wm. A. Brady in London at this time has to do with the formation of an international alliance of American, British and French film producers, which promises the biggest combination of motion picture interests ever attempted.

Only recently the Famous Players-Lasky Paramount concern of New York combined with local film men, and formed a $3,000,000 corporation which insures the bringing to this country of all of the production of that company.

Wm. Fox also, on a recent visit here, established connections by which the Fox films will in future be shown all over Great Britain.

Besides these two deals which are now in working order, other American concerns are figuring on combining with local film makers.

The way having thus been paved, the triple alliance proposed is not only feasible, but by many English motion picture men is thought to be desirable.

Brady is president of the National Association of the Motion Picture Industry of America, representing nine-tenths of the motion picture producers and distributors in the United States. He will study cinema conditions in this country and in France. Already he has been in conference with some of the leading motion picture men of this country and, while little has leaked out as to how far negotiations have proceeded, it is definitely known that the big producers and distributors desire the alliance.

GRAFT INDICTMENTS DROPPED

The three indictments brought against Dr. Wm. F. Doyle in March by the Grand Jury, charging him with conspiracy and of accepting unlawful fees, were dismissed by Judge Rosalsky in General Sessions last week.

Indictments charging Captain Frank H. McGinnis, chief of the Bureau of Public Assemblies of the Fire Department, and Frank McCoey, of Far Rockaway, with aiding Dr. Doyle, chief of the Bureau of Fire Prevention, in grafting on motion picture operators, were also dismissed. The indictments charging McGinnis, McCoey and Leon C. Wallace with conspiracy and accepting unlawful fees were sustained.

BUYS SIX AEROPLANES

Sidney Chaplin became the largest private owner of flying machines in the world last week when he placed an order with the Curtiss Aeroplane Corporation for six planes. Three will be passenger Orioles and the other three of the Sea Gull type. He intends to use them for a passenger service between Los Angeles and the Cataline Islands during the summer.

HAS THREE FOR JUNE

For the month of June the Select Pictures Corporation will release three features, including Olive Thomas in "Upstairs and Down." The other two are "Happiness a la Mode," with Constance Talmadge, and "His Bridal Night" with Alice Brady.

SCHENECTADY BANS SUNDAY FILMS

SCHENECTADY, N. Y., May 28.—The city ordinance of the council permitting Sunday exhibitions of motion pictures, was vetoed this week by Mayor Charles A. Simon. It is thought that this action of the Mayor's will affect his candidacy badly, should he try to run for re-election.

Charles McDonald and Charles H. Goulding, both managers of big houses here, approved the mayor's action, as they said that the ordinance, as adopted, compelled the larger theatres to pay a license tax that was much higher than the other houses and would gouge more money from the theatres than they could afford.

Two other managers, however, have booked films for Sunday and intend to show them to test the validity of the mayor's veto. They claim that the State law permitting Sunday exhibitions does not require the mayor's approval, once an ordinance is passed by the town council.

INCORPORATE NEW COMPANY

TRENTON, N. J., June 2.—A charter was granted the Triangle Amusement Company in the office of the Secretary of State here last week, with a capital of $10,000. The new corporation will have its main office at 511 Broadway, Bayonne, with Samuel Lewin the agent. The firm will make and sell motion picture prints and pictures. $1,000 will be used in starting the venture off. Samuel Lewin, Mildred Schulman and Benjamin Baron, all of Bayonne, are the incorporators and they own respectively, 7, 2 and 1 shares of the 100. Worth $100 par.

DIRECTOR IS DIVORCED

SANTA BARBARA, Calif., June 2.—Marguerita Fisher last week secured an interlocutory divorce from Director Harry Pollard, of the National Film Corporation, at Hollywood. She declared that her husband had displayed too strong a liking for alcoholic potations. She was permitted to call herself by her maiden name in the future.

No claim for alimony was made, she declaring that her earnings amounted to $1,000 per week. Her husband, meanwhile, was absent and did not put in an appearance.

MOORE TO BUILD AGAIN

WASHINGTON, May 30.—Tom Moore will erect a new motion picture theatre here on the site of the Mount Pleasant playground as 14th street, Park Road and Kenyon street which he intends to surpass the Rialto in size and beauty.

He intends to run only first class films and will also have one of the largest orchestras in the city.

The plans for this theatre and also the two others which he intends to erect in this city, are completed.

ALBANY GETS SUNDAY FILMS

ALBANY, June 2.—The common council decided today, by a vote of 8 to 5, that Albany is to have Sunday motion picture shows and baseball. A few changes were made in the bill prior to passing it. A change in the matter of taxation for the movies was made and also a small change in regards to baseball.

SELZNICK HEADS CHANGE

Myron Selznick, manager of Selznick Films, announced two new appointments last week. Frank M. Dazey has been placed in charge of the scenario department and Frank J. Hampton made business manager.

FILM ACTOR GETS 30 DAYS

Stuart Lavelle, a motion picture actor, was sentenced last week by Magistrate F. B. House, of the Traffic Court, to thirty days on Blackwell's Island for speeding on Riverside Drive.

FEATURE FILM REPORTS

"THE MAN WHO TURNED WHITE"

Hampton. Five Reels.
Cast

Capt. Rand / Ali Zaman ..... *H. B. Warner*
Ethel Lambert ..... *Barbara Castleton*
Capt. Beverly ..... *Wedgewood Nowell*
Joudar ..... *Manuel Ojeda*
Fanina ..... *Carmen Phillips*

Story—Dramatic. Written by F. McGrew Willis. Features H. B. Warner.

Remarks

The Orient, with its desert, caravans and people, so different from our own, presented a fine setting for this film story. In producing "The Man Who Turned White," with H. B. Warner, Jesse D. Hampton has used its mysteries very effectively. Barbara Castleton, in the woman lead, works in superb fashion, and Warner holds his end up most creditably, first as Ali Zaman and then as Captain Rand.

Quite complicated is the plot of the story; in fact, it is a conglomeration of stories that have been used before. Of course, all ends happily, the soldiers coming to the rescue just as the robber band is closing in upon the group of victims. Ali Zaman has reformed, the beautiful girl loves him, the villain is killed—what more can any audience want?

Captain Rand has been dishonorably discharged from the British army for a wrong committed by Captain Beverly. The latter, however, has saved his life, and Rand's lips are sealed. He becomes Ali Zaman, leader of a band of thieving Arabs who rob caravans, carrying off the riches and, usually, the women also.

In the beautiful moonlight Captain Beverly is making love to Ethel Lambert. The robbers come upon them and Ali Zaman, after causing Beverly to fall unconscious, carries off Ethel. Joudar, another of the band, has also secured for himself a woman. But comparison with the chief's prize did not favor his captive. He plans to seize Ethel when the opportunity presents itself.

Zaman meanwhile sees something in Ethel that is beautiful. She, seeing that he is a white man, when part of his robe is torn from him, has become disgusted with him. He releases her and after she has gone he also leaves his troupe.

The town of Mzab is the next place to which the spectator is taken. Ali has become Captain Rand, and, unknown to the members of the band, who are visiting the wine shop in the town, he enters. Fanina, the dancer, who is also attractive, and has a warm spot for Rand in her heart, has been told who he is by Beverly. Ethel, her uncle and aunt, enter the place, when they are set upon by some of the boisterous natives. To the rescue comes Rand. Ethel recognizes him and invites him to call upon her.

Beverly is then chagrined to see that Ethel prefers Rand to himself. He confronts the two and announces that Rand has been discharged from the army with dishonor. Rand chokes him until he is unconscious, then makes his apologies to Ethel. Joudar and the jealous Fanina meanwhile plan the capture of Ethel each to satisfy personal desires.

Rand is riding across the desert, convinced that Ethel will not want to see him again. Joudar's band follows him. Fanina gloats over Ethel, whose mind has been made up as to her love for Rand. Beverly, seeing Rand's danger and feeling a strain of manhood, leads troops to the latter's rescue. They disperse the Joudar band, but Beverly is mortally wounded. Before he dies he vindicates Rand, and Ethel and he face a life of joy and happiness together.

Box Office Value

Full Run.

"LADY WINDERMERE'S FAN"

Triangle. Five Reels.

Story — Dramatic. Written by Oscar Wilde. Features Margaret Anglin.

Remarks

In producing "Lady Windermere's Fan," there has been little deviation from the original play of Oscar Wilde. Of course, it is difficult to bring out the story at its best in a screen production, for not a little of it depends entirely on the wording. However, the English players have done well with it and the picture is a worthy one.

Mrs. Erlynne is the mother of Lady Windermere, whom she abandoned in her youth, leaving her baby and husband for another man who, in turn, deserted her. She returns to England from France and meets Lord Windermere, to whom she makes known her identity.

Lady Windermere learns that her husband has been seen rather frequently with this Mrs. Erlynne, who is now an outcast of high British society. She determines to leave her husband for Lord Darlington, who has courted her, and taken advantage of an episode which has estranged her and her husband. Mrs. Erlynne follows her daughter to the apartment of Darlington, where she prevents her from making a rash move.

Just as Darlington and a party of men are returning, Lady Windermere makes her escape, unseen. She leaves her fan and Mrs. Erlynne announces that she took the fan by mistake, explaining that she came there in search of Tuppy Lorton, who loves her. Unknown to her daughter as her mother, she leaves the country with Lorton, her heart aching to tell her daughter the secret. She is satisfied, however, that her sacrifice has not been fruitless.

Box Office Value

Three days.

"JACQUES OF THE NORTH"

Select. Five Reels.
Cast

Jacques La Rouge ..... *Mitchell Lewis*
Memory Baird ..... *Fritzi Brunette*
Joseph Clyde Treffery ..... *Capt. C. A. Van Auker*
Jim Blake ..... *Murdock MacQuarrie*
Warren Sherman ..... *Edward Hearne*
Don Baird ..... *James Gordon*
Tennessee Jake ..... *James McDowell*
Malamute Mike ..... *Fred Mack*

Story—Melodrama. Written by Robert North Bradbury and Frank Howard Clark. Directed by Norval MacGregor. Featuring Mitchell Lewis.

Remarks

Seldom is the real merit of a film so blunted by too much plot and incident as is "Jacques of the Silver North." It is full of moments of suspense and thrills, the best of which are wisely retained for the last. It is excellent in point of acting. The scenes are among the best of the far North that have been screened.

Director MacGregor has done his work well in so far as each individual scene is concerned. But in his effort to strengthen the character of Jacques and also to furnish Traffery (the heavy) with an assistant in villainy, he has brought in many scenes which, while interesting in themselves, are unnecessary to the main story and, because they are shown, only confuse it. The photography is high class.

In the story, Jacques La Rouge, a Canuck trapper, loves Memory Baird as a faithful dog loves its master. Joseph Treffery, a fugitive from justice, is befriended by Memory and later to save her from the clutches of Malamute Mike, a dive keeper, marries her.

Later, Warren Sherman arrives on the scene and buys a mine. While on a hunting trip with Memory. Jacques accidentally shoots Sherman and the latter is nursed back to health by Memory. The inevitable occurs between the young people and when Sherman asks Memory to be his wife she has to to refuse, but does not tell him why.

In the meantime, Treffery has "struck it rich" and comes to claim Memory as his wife. Don Baird, Memory's father, orders him from the house. A fight occurs and Treffery kills Baird.

Jacques and Memory returning discover the crime, and set out to find the murderer. Memory is abducted by Treffery and Mike, but is rescued by Jacques. Treffery and Mike are given the alternative of instant death or walking "over the border." They choose the latter, are attacked and killed by wolves, and their bodies are found in the snow by Jacques and Memory.

Thus released, Memory finds comfort in the arms of the man she loves and Jacques seeks consolation in the wilds of the forest.

Box Office Value

One day.

"THE FORTUNE SONG"

Fox. Five Reels.
Cast

Brian McBride ..... *Al Ray*
Millicent Lloyd ..... *Elinor Fair*
Gus Hertz ..... *Robert Bolder*
Gene Harris ..... *Fugen Pallete*
Thomas Sullivan ..... *Edwin Booth Tilton*

Story—Comedy. Written by William Charles Lengel, scenario by Charles Kenyon, directed by Scott Dunlap, photography by Roy Klaffki, featuring Al Ray.

Remarks

This is a pleasing comedy containing lots of suspense and is excellently written and staged.

Brian McBride wrote a song for his lady love in a country village. Gene Harris, who comes from the same town, has become a playwright and offers the premiere of his play in his home town. Millicent, Brian's light o' love, sings the song for Harris and the manager of the show, and they decide it is good enough to use.

The play goes to Broadway with Millie, and Brian stays behind in Pittsville. The play flops. But Millie, now known under the name of De Vere, has raised a riot and the manager is looking for a play for her. Harris tries to write it, but also flops.

Finally, Brian comes to the city with his maiden attempt at a musical comedy. He goes up to the office of Sullivan, the producer, and meets Harris as he is kicked out. Harris tells him he has just sold Sullivan two plays, and invites himself to lunch at Brian's expense, which is true to life for a playwright. While in Brian's room, Harris looks over his host's operetta and steals it. He fails in getting the finale, however.

Brian rewrites his operetta, takes it to Sullivan, meets Harris, tries to lick him, and gets thrown out of the office. A musical publisher though hears Brian play by accident and, thereafter, fortune grins at him. He hears the hard-luck story, 'phones Sullivan, who comes up with Millicent, and finally Sullivan decides the play is Brian's.

The play then opens. Harris sees Brian in the orchestra pit, goes around the wings to Sullivan, and, at last, Brian is avenged, for Harris is now thrown out, bodily. The play is a great success.

Box Office Value

One day.

"THE FINAL CLOSE-UP"

Paramount. Five Reels.
Cast

Nora Nolan ..... *Shirley Mason*
Jimmie Norton ..... *Francis McDonald*
Patrick Norton ..... *James Gordon*
Emily Westervelt-Moore ..... *Betty Bouton*
Lloyd Gregory ..... *Eugene Burr*
Maise Smith ..... *Mary Warren*

Story—Dramatic. Written by Royal Brown. Scenario by Julia C. Ivors. Directed by Walter Edwards. Featuring Shirley Mason.

Remarks

A very pleasing picture, well written and produced, with a good cast. Miss Mason is delightful as the little department store girl in the society element, and is excellently supported by Francis McDonald.

Nora Nolan works in the basement of Featherstone's department store. On the hottest day of the year Jimmie Norton is sent out by the editor of the paper for which he works to get a heat story. He goes to Featherstone's in time to see Nora faint. He thereupon writes a story about the store and is discharged, as the store is the paper's best advertiser.

However, he tells his father, formerly a laborer and now a millionaire, that he wants $200, which he gets and sends to Nora and she goes on a vacation to one of the society resorts. Jimmie also goes there and is paid $15 per week and board to play ball with the hotel team.

Nora has been snubbed by all, but Jimmie makes up for it. A crook robs all the rooms, takes Nora's remaining stock of money. Nora is accused, but proves her innocence. Jimmie is then called home by the illness of his mother, and, while he is away Nora is made to wash dishes to pay her hotel bill. However, she overhears the crook and his accomplice plan to rob the bank. On the night of the intended robbery Jimmie and his father arrive at the hotel and find Nora holding the two crooks at bay with a frying pan and they assist in the arrest of the thieves. At Nora's request, she and Jimmie make a reel movie final close-up.

Box Office Value

One day.

"PRETTY SOFT"

Universal. Six Reels
Cast

Gertie ..... *Priscilla Dean*
Hartigan ..... *Francis McDonald*
Mrs. Manson ..... *Gertrude Astor*
Mr. Manson ..... *George McDaniels*
Ex-Convict ..... *Walt Whitman*
Nellie ..... *Claire Greenwood*
Judge ..... *Joseph Swickard*
Kersey ..... *H. Milton Ross*

Story—Dramatic. Written by Bayard Veiller. Adapted by Waldemar Young. Featuring Priscilla Dean.

Remarks

Of course, it wouldn't be a Priscilla Dean feature if it didn't have a couple of crooks in it, and, naturally Priscilla is one of them. The supporting company does good work and the story pleases.

Gertie, a female thief, is working as a maid under another name in a rich woman's house. When she is about to steal an expensive necklace another crook, Jimmy Hartigan, enters. Before he can get away the police come.

Hartigan then tries to make it look as if Gertie is innocent, and succeeding he does a bit in San Quentin. Gertie, though, arranges for his escape and they are married. They then plan to "pull" off a big job together, when Gertie's sister, a consumptive, is suddenly released from jail. They then decide to go straight. Hartigan becomes a good business man and after saving a Wall Street man from ruin is given a job, and they live happily until the fade-out.

"A WOMAN THERE WAS"

Fox. Five Reels.
Cast

Zara ..... *Theda Bara*
Winthrop Strark ..... *Wm. B. Davidson*
Pulke ..... *Robert Elliot*
High Priest ..... *Claude Payton*
Majah ..... *John Ardizoni*

Story—Dramatic. Written by Neje Hopkins. Scenario by Adrian Johnson. Directed by J. Gordon Edwards. Featuring Theda Bara.

Remarks

In "A Woman There Was" the producers evidently borrowed a leaf from D. W. Griffiths and made it a film with an unhappy ending, for the heroine dies at the end of the story. However, they forgot to figure on the audience, and it is probable that the only feeling any audience that sees it will have is one of extreme happiness that the thing is over.

The story and acting are as mediocre as possible. The only good point of the picture is the photography, which is not enough to get any kind of a film over. It was evidently made to be a tragic drama, but they have unconsciously succeeded in turning out a burlesque.

Not content with having tortured those who will see it with five reels of most awful stuff, the death scene has been dragged out until the audience will pray for a bomb to blow up the whole bunch.

Box Office Value

One day.

"BREAK THE NEWS TO MOTHER"

Select. Five Reels.
Cast

Ruth Godwin ..... *Pearl Shepard*
Mrs. Bray ..... *Gertrude Berkely*
Dave Bray ..... *Raymond Bloomer*
Edna Holmes ..... *Alice Gerard*
"Pop" Henkel ..... *Forrest Robinson*
Warren Flint ..... *William Bailey*
Howard Godwin ..... *Louis Stern*
Chief of Police Donovan ..... *Joseph Smiley*
Doctor Sims ..... *Chester Barnett*

Story—Melodrama. Founded on the song of the same name by Charles K. Harris.

Remarks

Dave Bray, the son of a poor widow, works in the iron works of Howard Godwin and loves and is loved by Ruth, his employer's daughter.

Warren Flint, superintendent of the works, wants to marry Ruth and tries to "frame up" Dave, who gets into a fight with him. Consequently, he is discharged.

Mrs. Bray persuades his son to apologize to Flint and, while doing so there is another fight. Flint then draws a revolver and the men clinch. During the struggle the revolver is discharged. At the same moment Edna Holmes, Flint's discarded mistress, shoots him in the back.

Dave, believing he has killed Flint, makes hih escape, joins the American army in France, wins promotion for valor and returns a captain. Flint is alive and Dave again sees his mother and he and Ruth are reunited.

While the story of the picture bears little resemblance to that of the song it has considerable interest. It is well told and has enough suspense to get it over. On the whole, it should please. The acting and direction are adequate, if not superlatively good.

Box Office Value

Full run.

"WHEN FATE DECIDES"

Fox. Five Reels.
Cast

Vera Loudon ..... *Mallaine Araverse*
Herbert Loudon ..... *William Conklin*
Donald Cavendish ..... *Clyde Fillmore*
Alicia Carteret ..... *Claire DuBrey*
Egan ..... *Henry J. Herbert*
Mrs. Veriker ..... *Genevieve Blinn*
Mathilde ..... *Cordelia Callahan*

Story—Melodrama. Written by Evelyn Campbell. Scenario by Denison Clift. Directed by Harry Millarde. Featuring Madlaine Traverse.

Remarks

Melodrama all over again. An ordinary plot, presented with a few trimmings to make it look new. Donald Cavendish, as the hero, is mis-cast, as Clyde Fillmore looks anything but the type for a lover for Miss Traverse.

Vera Loudon has been married for three years, during which she has been repeatedly beaten and insulted by her husband. On the third anniversary of her wedding she meets Donald Cavendish, formerly her sweetheart. Loudon insults her before the guests at dinner and makes love to Mrs. Carter, with whom he has a clandestine affair.

A few days later Donald and Vera go to dinner together and on the way home their car breaks down. They go to Loudon's lodge which is nearby and while there they see Loudon and Mrs. Carter coming. They then go home.

Loudon is murdered during the night. Suspicion points to Vera and Clyde. Vera believes Mrs. Curtis' husband is guilty and while the detectives are hiding in another room makes him confess.

A year later Vera and Donald are married.

Box Office Value

One day.

"LOVE'S PRISONER"

Triangle. Five Reels.
Cast

Nancy ..... *Olive Thomas*
Jim Garside ..... *Joe King*
Jonathan Twist ..... *William V. Mong*

Story—Melodrama. Written by E. Magnus Ingleton. Directed by Jack Dillon and photographed by Steve Norton. Featuring Olive Thomas.

Remarks

"Love's Prisoner" is a well staged and acted picture. There are several incongruities in the film, but the cast and director have done well with it. The story is a good one, and, with its extended action and fair photography, it should hold interest.

Nancy has been brought up in poverty and trained by her father to be a thief. She is attractive, and when her father is arrested for a crime he did not commit she is left to baffle the world and care for her two younger sisters.

Johnathan Twist, a jeweler, befriends her. She secures a position as a cocoa demonstrator in a store and meets and marries Lord Cleveland, of Great Britain. He dies and she returns to America to establish herself in society.

The position seems to suit Nancy, and it seems rather peculiar for a girl who has been brought up as Nancy has to act with such remarkable culture and refinement. The film does not explain this.

A thief called "The Bird' meanwhile baffles the city's best sleuths. Jim Garside is put on the job to trail him. Garside discovers that Nancy is the thief and is living the life of a female "Dr. Jeckyl and Mr. Hyde." She deceives him for a time, but finally confesses. The money which she has stolen she has spent upon the poor. Garside and she then fall in love, and when Nancy decides to reform he claims her as his prisoner. Happy ending.

Box Office Value

Three days.

GLASS THANKS FILM INDUSTRY

Adolph Zukor, as chairman of the Victory Loan Committee of the National Association of the Motion Picture Industry, has received a letter from Secretary of the Treasury Carter Glass thanking the business for its aid in the Victory Loan. In addition to Mr. Zukor on the committee were Walter W. Irwin, George K. Spoor, Marcus Loew, J. E. Brulatour, Al Lichtman and John C. Flinn.

FILMS FLASHES

Elliot Dexter is seriously ill at the Coast.

Lois Weber arrived in New York last week.

Vitagraph will release "Beauty Proof" on June 23rd.

George D. Baker is working on a scenario for Douglas Fairbanks.

Howard Gaye has signed to play opposite May Allison in "Free."

Marguerite Clark will play the leading role in "Widow by Proxy."

Charles McCarthy is now writing stories for the Briggs Film Corporation.

Eddie Dunn and Gus Alexander have been signed by Stuart Blackton for a year.

J. Herbert Frank has been engaged to support Marion Davies in "April Folly."

Eddie Polo and his company are now in New York and will soon sail for Europe.

Ian Hay Beith (Ian Hay) has been added to the staff of Cecil B. DeMille at Los Angeles.

Universal has purchased "Jim of the Range," by G. K. Lancaster, for Harry Carey.

Frank Nayes has been signed by Universal to appear in "Wild Lions and Loose Bandits."

Percy Marmont will return to the screen as Alice Joyce's leading man in "Vengeance."

Pioneer Films will soon put "The Girl From Nowhere" on the States rights market.

Herbert Rawlinson appeared in person at a film showing and at a ball in Philadelphia last week.

Gladys Leslie has completed work in "Too Many Crooks," under the direction of Ralph Ince.

Oscar Apfel has been signed to make a number of films for World Films for the next three years.

Monroe Salisbury will be featured in "Sundown Trail," which has just been purchased by Universal.

Leon d'Usseau has returned to New York from the Coast to assist Robert Leonard with "April Folly."

Baby Marie Osborn's latest picture for Pathe, "The Little Diplomat," will be released on June 15th.

Jack Callcotte, manager of the Sid Grauman theatres in Los Angeles, arrived in New York last week.

"Upstairs and Down," with Olive Thomas, will be featured at the Strand Theatre during the week of June 8th.

Harry S. Lavner has been appointed exploitation and publicity manager for the W. W. Hodkinson Film Co.

V. P. Whitaker has been appointed sales manager of the Washington distributing depot of the United Artists.

John Cumberland and Corrine Barker have been signed to star in the first of Hobart Henley's productions.

Julius and Abe Stern, producers of the Century comedies for Universal, will start the new "Rainbow" comedies in August.

Viola Dana, Kenneth Harlan, Arthur Maude, Ned Norworth, Lucy Donohue and Bonnie Hill will appear in "The Microbe."

"Destiny," with Dorothy Phillips, has been booked by the U. B. O. circuit, in Greater New York and New Jersey, and by the Fox Circuit of theatres.

Oliver Films, Inc., has sold the rights to "The Carter Case" for Texas, California, Oklahoma and Arkansas to the Consolidated Film Company and the Southwestern Film Corporation.

PRAISE NEW IDEA

Authors concerned with the new Eminent Authors' Pictures, Inc., last week issued statements regarding the new organization:

Mary Roberts Rinehart says:

"I have until now had a strong reluctance to sell my material for screen use. . . . While now and then my material has been fairly well presented, in the majority of instances it has been entirely ruined. . . . I have seen my plots distorted, my characterizations altered, to the point where for some time I have declined to see the film adaptations of my own stories.

"It is for this reason that I expect a great deal from the new Rex Beach-Samuel Goldwyn arrangement. It should be ideal from the author's standpoint and from the standpoint also of the public. When the public buys a magazine or a book because it contains the work of an author they happen to enjoy, they get that author's work first-hand. But in the movies, as in the theatre, the story must go through other minds before it reaches them. The result in the past has been too often amazing distortion.

"Rex Beach's own books have had their great success in the movies for two reasons. First, of course, they were excellent screen material. But, second, from both the author's and the public's angle, they have been magnificently produced. If anything, they gained by screen production. This is, of course, because Mr. Beach is both a novelist and an experienced film director. I could not today sit down and make a worthwhile scenario of my own stories. But with Mr. Beach directing, I know it can be done, and that without turning my humor into absurdity and my love stories into pathos.

"I do not care about being featured on the screen, but I do want to be intelligently represented. I want my own stories used, not some director's or scenario writer's idea of what he would have written had he been Mary Roberts Rinehart. And now, at last, I feel that I am going to have intelligent representation.

"So far I have been speaking from the writer's angle. The public ought to gain very materially. So far, in many instances, the production and the star have seemed to many directors to be all-sufficient. But back of every successful picture there has been and must always be a story a real story. . . . So far, the established author's influence on the pictures has been wholly negligible. I recall a quiet and thoughtful book of mine sold to the movies and produced with the complete elimination of a quarter of the plot and of several characters highly important, and with its dignified title changed to a suggestive and most unpleasant one.

"I look now for something real. A great step forward. The moving pictures must inevitably take their place among the solid institutions of life. . . . Here is a new art, compounded of the work, the cooperative effort of the author, director and actor. An art as stable as the theatre, but with all the great outdoors for its stage and soon to have all the world, with no barrier of languages as its audience."

Rupert Hughes says, in part:

"The moving picture art is passing swiftly through all stages that marked the history of all the other arts.

"Fierce criticism and even contempt have been visited on motion picture makers for the inartistic quality of their output. Much of the contempt has been merely the cheap conservatism of lowbrows who hate anything new. Many, many pictures have been superb works of art and unnumbered pictures have revealed moments of extraordinary beauty. The time has now come for the motion picture as an institution to claim the rights and accept the responsibilities of a great art.

"The motion picture world had until recently reeked with plagiarism. When it grew precarious to steal ideas, the managers began to buy them.

"The author of a book or play that had pleased multitudes and earned fortunes was mysteriously supposed to be unable to contribute to the picturization of his material anything important enough to repay for the time and trouble of listening to him.

"Each firm had its continuity man who took the material the manager bought and then whipped it into shape. . . . The story was unusually whipped until the blood ran out and the shape was a ruin.

"I have myself received for several stories as high as ten thousand dollars in cash and then been unable to recognize one entire incident, theme or characterization.

"My only consolation in this matter was the fact that the audience roared with laughter at the supposedly big scenes the inspired director had substituted for my poor stuff.

"I never complained. . . . The only thing indeed that could have given me the right to demand my own way would have been a willingness to go to the studio, work out the continuity with the editor, labor over the cast with the manager, and then go on to the locations and sweat it out with the director in action.

"Having only one lifetime and that not long enough for my literary work, I sold the moving picture rights for as much money as the managers would pay, and stayed away from the theatre where the mangled results were exhibited.

"Finally Mr. Beach offered his own personal guaranty that the author would be treated not merely with patience but with respect and cordiality. He has converted a very successful manager, Mr. Samuel Goldwyn, to the belief that the author's co-operation would be an asset and not altogether a liability.

"This prospect has been made so inviting that it has wakened the dormant conscience in the breast of authors.

"When the result of this Emancipation will be, the future will have to reveal. One thing is certain, a great revolutionary step has been taken in the moving picture domain. The author has at last been given the franchise. It carries with it a heavy responsibility, but the opportunity is glorious."

SHOW ROUTES

(Continued from page 25)

Oliver Otis Players—Orpheum, Quincy, Ill., indef.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.
Pinney Theatre Stock Co.—Boise, Idaho, indef.
Poli Players—Bridgeport, Conn., indef.
Poli Stock—Poli's, Hartford, Conn., indef.
Phelan, F. V.—Halifax, N. S., indef.
Polack, Edith, Stock Co.—Diamond, New Orleans, indef.
Roma Reade, Edward Keane Players—Jamestown, N. Y., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Shipman Co., Bert.—Hot Springs, Ark., indef.
Savoy Players—Hamilton, Can., indef.
Trent Players—Hoboken, N. J., indef.
Vaughan Glaser Stock Co.—Pittsburgh, indef.

VAUDEVILLE BILLS

(Continued from page 23)

Trio. The Neumans. (Last Half)—Lowry's Dogs—Hudson Sisters—Hans Hanke—Anderson & Goines—Lewis Hartt & Co.

WINNIPEG, MAN, CAN.

Strand (First Half)—Nixon & Norris—Frish, Howard & Toolin—Coley & Jaxon. (Last Half)—Frawley & West—Guillanna Four—Mason & Austin.

PANTAGES

WINNIPEG, CAN.

Pantages—Bell & Eva—Angel Fuller—Zeigler Twins & Co.—Green & Pugh—Dameral's Girl Act.

REGINA AND SASKATOON, CAN.

Pantages—Brosius & Brown—Stewart & Olive—Dorothy Lewis—Richard the Great—Ball & West—Hello, People, Hello.

EDMONTON, CAN.

Pantages—The Cromwells—Argo and Virginia Sisters—Little Dorothy—Novelty Minstrels—Juliet Dika—Submarine F-7.

CALGARY, CAN.

GREAT FALLS AND HELENA

Pantages—Booth & Leander—Harris & Noland—Lawrence & Edwards—Revue de Luxe—Leroy & Dresner—Primrose Minstrels.

BUTTE, MONT.

Anaconda (4 Days)—Amoros & Obey—Betty Brooks—Lots & Lots—Meyers & Wesser—Bert Melrose—Song & Dance Revue.

SPOKANE, WASH.

Pantages—Diaz & Monks—Nadell & Pollette—Cliff Clark—Leila Shaw & Co.—Empire Quartette—Joe Fenton & Co.

SEATTLE, WASH.

Pantages—Monroe & Grant—Sam & Ada Beverly 4 Rennees—Joe Darcy—Kelly Field Players.

VANCOUVER, B. C.

Pantages—Schepps Comedy Circus—Arthur Lloyd—Samaroff Trio—Josphine Davis—Cook & Lorenz—Teeter Septette.

VICTORIA, B. C.

Pantages—Helen Jackley—Fay & Jack Smith—Kajiyama—Hager & Goodwin—Rhoda & Crampton—Anderson's Revue.

TACOMA, WASH.

Pantages—Will Morris—Victoria 4—Maidie DeLong—Stever & Lovejoy—Harris & Mannion—"Some Baby."

PORTLAND, ORE.

Pantages—Hall & Gulida—Valmont & Reynen—Rucker & Winifred—Murtha Russell & Co.—Tom Kelly—Camp Dix Jazz Band.

SAN FRANCISCO, CAL.

Pantages—Alice Teddy—Joe Reed—Caites Bros. & Co.—Race & Edge—Ruth St. Denis—Abrams & John.

OAKLAND, CAL.

Pantages—Gordon & Day—Raines & Goodrich—Denishawn Dancers—Eddie Ross—Stampede Riders—Jimmy Brit.

LOS ANGELES, CAL.

Pantages—Mennetti Sidelli—Dorothy Roye—Klass & Termini—John G. Sparks & Co.—Ben Linn—Hoosier Girls.

SAN DIEGO, CAL.

Pantages—Harry Tsuda—Joe and Roosie Moy—Rookie Lewis—Willard's Fantasy—Fox & Britt—Gautier's Toy Shop.

SALT LAKE, UTAH.

Pantages—Bullet Proof Lady—Beth Challis—Haush & Lavelle—Collin's Dancers—Chas. F Semon—Four Danubes.

OGDEN, UTAH.

Pantages—3 Western Girls—Irene Trevette—McLellan & Carson—Who Is He?—Miss 1920.

DENVER, COLO.

Pantages—Tuscano Bros.—Julia Clifford—Valentine Fox—Mel Klee—Mlle. Blanca & Co.—Ray Whittaker & Co.

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Majestic (Mon. and Tues.)—Jack & Kitty Demaco—Pauline Haggard—Henry B. Toomer & Co.—Man off the Ice Wagon—"Puppy Love"—Jim & Marion Harkins—Jack Wyatt Lads and Lassies.

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Majestic—Kate & Wiley—Kennedy & Rooney—Kathryn Murray—Mosconi Bros.—George Austin Moore—Six Kirksmith Sisters.

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TULSA.

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FLINT.

Palace (First Half)—Picture. (Last Half)—McRae & Clegg—"Girls of '76-1920"—"Poughkeepsie"—Johnson Bros. & Johnson—Mazie King & Co.

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Palace (First Half)—"Beginning of the World"—Rome & Wager—Five Princeton Girls—Bob White—Resista. (Last Half)—Violet & Charles—La Rose & Lane—Rockwell & Fox.

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LOGANSPORT, IND.

Colonial (Last Half)—Jessie & Dollie Millar—Rome & Wager.

LOUISVILLE, KY.

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